

Sued Monthly
\$.00 a Year.

OCTOBER 1907.

Vol. VII. No. 80.
25c. a Copy.

THE THEATRE



Like a Whirlwind

THE NEW LOW COST

PRUDENTIAL

Policy Has Rushed Into Public Favor

Every Rate, Value and Feature in the Policy ABSOLUTELY GUARANTEED.

See what our Field Managers say. They know. They meet the Public face to face, and are Experts in the study and sale of Life Insurance Contracts.

"Superior in every point to any policy issued."
 "There has never been offered to the public a policy that so fully and perfectly meets the rights and needs of the insured."
 "Policy is a world beater, maximum protection, minimum cost."
 "Protection for the least cost possible is given now."
 "The Prudential has blazed a new trail in liberality to insurers."
 "What the insuring public desires. Company should break all previous records."
 "Best policy in twenty years. Every prospect solicited gives his application."
 "New policy defies competition. Liberal to the insured, and cheap."
 "Most salable proposition on the market."
 "The field are highly enthused."
 "With knowledge of contracts all reputable companies and 23 years' experience consider our new contract incomparable."
 "Has no peer and marks a new era in life insurance."
 "The new policy is a splendid insurance contract and should be a good seller to all. Particularly large investors."
 "Places our company another step in advance of our competitors and opens the door of opportunity wider than ever before to the men in the field. The best ever offered."
 "Supplies demand from professional and business men."
 "Merits not open to dispute. It simply takes the lead of all others."
 "New policy is great."
 "Policy a crackerjack, - a seller from the start."
 "Agents of other companies congratulate us."
 "Policy has no equal in insurance market."
 "Better than any contract of life insurance issued by any company doing a life insurance business in this country. The intention of this Company is to do the very best it possibly can for its policyholders."
 "The winner of the age."
 "I do not believe there is as good a policy in the world."
 "New contract is excellent. No insurer could ask for more."
 "Superior to any contract offered to the public."

-C. B. Knight, Pittsburgh, Pa.

-Perry & Cummings, Newark, N. J.
 -Rowland & Wilson, St. Louis, Mo.
 -C. Filsinger, Brooklyn, N. Y.
 -Blackford & Wilmer, Richmond, Va.
 -D. A. Leonard, Youngstown, O.
 -F. F. Greene, Columbus, O.
 -Nelles Co., Los Angeles, Cal.
 -L. C. Newman, Providence, R. I.
 -W. J. Lonergan, Saginaw, Mich.
 -W. P. Corbett, Jacksonville, Fla.
 -P. J. Kenny, Chicago, Ill.
 -B. D. Van Ostrand, Topeka, Kan.

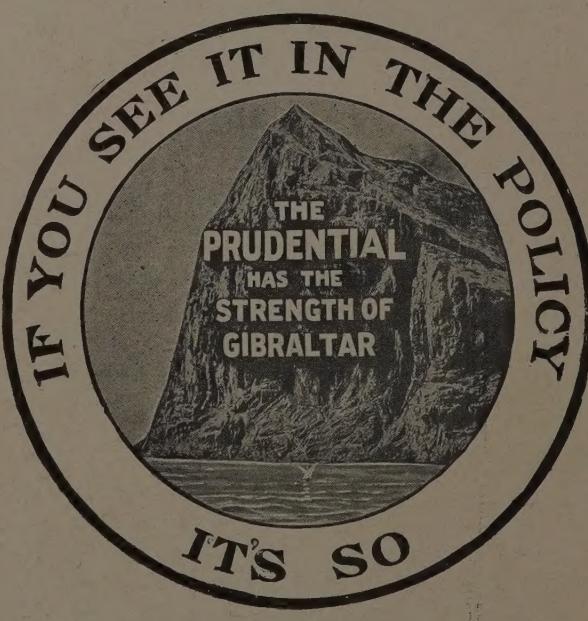
-A. M. Kemery, Akron, O.
 -Wm. Dutcher, New York, N. Y.
 -F. B. Reilly, Jersey City, N. J.
 -H. H. Roth, Philadelphia, Pa.
 -J. M. Skinner, Atlanta, Ga.
 -H. R. Gould, Omaha, Neb.
 -A. C. Crotter, Jackson, Miss.

-C. R. Showalter, Milwaukee, Wis.
 -J. M. Goldsmith, New Orleans, La.
 -C. G. Mcaron, Saratoga, N. Y.
 -W. Dickson, Knoxville, Tenn.
 -O. B. Herrick, Syracuse, N. Y.

Hundreds of other Managers, without a dissenting voice, characterize this as

The Greatest Advance in
Life Insurance in Recent Years.

This is the Life Insurance Policy You Want.
Nothing like it offered before.
Send in your age, and we will give you rates.
Address Dept. 37.



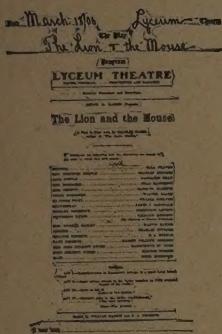
The Prudential
Insurance Co. of America

Incorporated as a Stock Company by the
State of New Jersey.

JOHN F. DRYDEN,
President.

Home Office:
NEWARK, N. J.

REMEMBER THE PLAYS YOU SEE



Specimen Pages



THE success with which *The Theatre Record* was received last season has been an important factor in the publishing of our new volume, the

PLAY DIARY

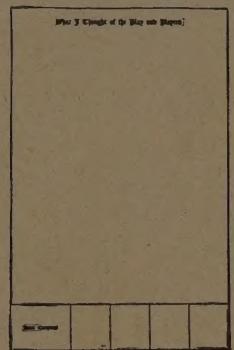
A Handsome Book of eighty pages, size 10x14. Beautifully bound as a scrap book, in silk cloth, gold lettering, title page and table of contents. Japanese vellum is used throughout the entire volume. Printed headings on each page. Postpaid,

Price, \$3.00

Four pages are reserved for each play, thus insuring to the collector all the necessary space for the program, pictures of the plays and players, and one page to write his own criticism if so desired.



Specimen Pages

[Illustrations]

THE THEATRE MAGAZINE CO. 26 WEST 33RD ST. N.Y.

DRESS

"DRESS is a magazine of extraordinary typographical and pictorial beauty. Its plates are marvellous. This magazine is certainly worth the 50 cents asked for it."—N. Y. HERALD.

DRESS is 50 cents a copy, \$5.00 a year, and is the most beautiful magazine published here or abroad. It is richly adorned with colored engravings and covers by Goupil & Cie, of Paris, the publishers of LES MODES, the fashion authority of European Courts. Through this connection DRESS is enabled to publish photographic reproductions of models by Paquin, Beer, Worth, Lafferriere and all the greatest designers of Paris simultaneously with their first appearance in LES MODES abroad.

Each illustration, whether in color or in black and white, is an authentic reproduction of a model in actual wear, reproduced from the original design and published simultaneously with the first appearance of the costume upon the stage, in the drawing room or upon the promenade.

Every novelty or smart accessory of he shops or jewellers' is in the hands of our artists or photographers before it is exhibited for sale.

Every little detail and fashionable innovation that contributes smartness to the Toilette receives especial attention.

Each issue of DRESS is the final Court of Appeal where modes current are concerned, while those to come are accurately foreshadowed so that their later appearance is no surprise to the regular reader of DRESS.

DRESS is always an easy step in advance of fashion's hangers, thus enabling its readers to be more smartly dressed than others.

"DRESS fills the long felt need of a trustworthy authority on fashion. DRESS is the most beautiful magazine of our times."—N. Y. EVENING POST.

Every reader of the THEATRE MAGAZINE should subscribe to DRESS. The subscription price of DRESS, \$5.00, is inconsequential when viewed in comparison with the pleasure that DRESS will steadily bring, and no woman who cares to be at all times beautifully and smartly gowned can afford to be without DRESS. Subscriptions received before Oct. 15 will begin with the special anniversary number of October. The most beautiful magazine ever issued, presenting the complete autumn wardrobe illustrated in color and monochrome. As the edition for this number is limited immediate action is imperative.



NO-O-DOR

An odorless, antiseptic toilet powder, soft as down, which instantly and surely

DESTROYS PERSPIRING ODORS

Dusted on the dress shield, the feet or wherever perspiration prevails and gently rubbed with the hand NO-O-DOR gives that delightful after-the-bath feeling, toning the body and causing the pores to perform their natural functions.

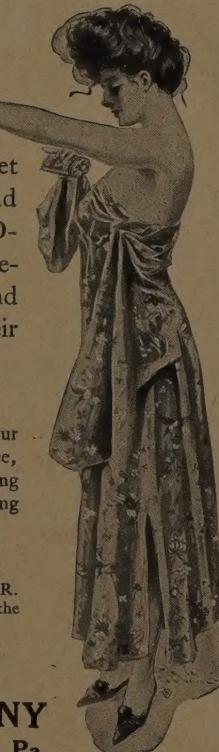
A Sample Mailed Free

Write us today, mentioning the name of your dealer, and we will mail you, absolutely free, a sample of NO-O-DOR, a booklet telling of its uses and a beautiful brochure containing nineteen views,

Souvenir of the Jamestown Exposition

Theatrical people will especially appreciate NO-O-DOR. It is really the finest and best deodorizer ever put on the market. Sold under a positive guarantee.

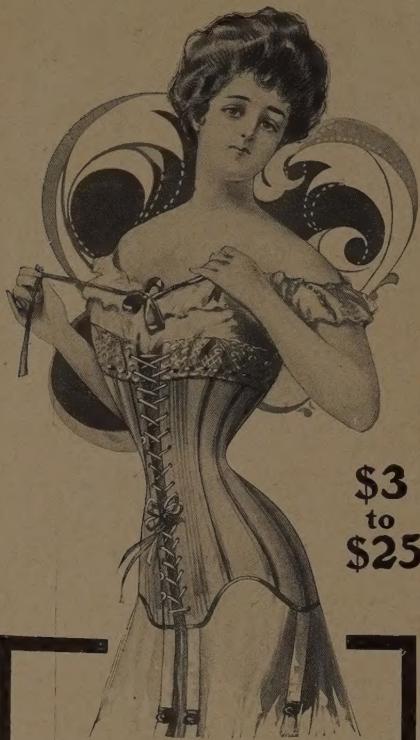
By Mail Prepaid 25c.



The NO-O-DOR COMPANY
29 Second St. Jeannette, Pa.

McCREADY-BEALS COMPANY
PUBLISHERS
24 East 21st Street, New York

WHAT IT DOES



\$3
to
\$25

The new scientifically designed, FRONT LACED

La Corsella

CORSET
represents the highest of corset art.

It corrects irregularities of the form, supplementing lines of style and grace, which please the most discriminating dressers.

It tapers the hips and reduces the abdomen, making the carriage free and graceful.

It nips in well, producing the long, slender waist line so much demanded in the present fashions.

It gives a graceful curve to the back which cannot be obtained by a corset which is not front laced.

It is a firm support to the entire form—a perfect corset which gives a perfect figure.

No. 889 (like illustration) Smart FRONT LACED model of good length at every point. Made with straight strips. Material, Imported Coutil, white only. Hose supporters front and sides.

Sizes 19 to 30.

Price \$3.00

No. 888 same as 889 only shorter.

Sizes 19 to 30.

Price \$3.00

La Corsella is made in many other models of different lengths and various materials.

ASK YOUR MERCHANT

If not obtainable in your locality write direct to the

American Lady Corset Co.

New York Detroit Chicago

Queries Answered

The Editor will endeavor to answer all reasonable questions. As our space is limited, no correspondent may ask more than three questions. Absolutely no addresses furnished. These and other queries connected with players' purely personal affairs will be ignored henceforth.

G. F., Omaha.—Q.—Will you kindly print the full casts for Nat Goodwin's productions of "The Merchant of Venice" and "Midsummer Night's Dream"? A.—For the cast of the latter it will be necessary to write Mr. Goodwin. That of the former was as follows: Duke of Venice, Frank Weston; Prince of Morocco, William Courteigh; Prince of Aragon, Frederick Perry; Bassanio, Aubrey Boucicault; Antonio, Macklyn Arbuckle; Salarino, Arthur Garrels; Salanio, H. P. Stone; Gratiano, Vincent Serrano; Lorenzo, Henry Woodruff; Shylock, N. C. Goodwin; Tubal, Neil O'Brien; Portia, Maxine Elliott; Nerissa, Annie Irish; Jessica, Effie Elsler; Gobbo, W. J. LeMoine; Launcelot Gobbo, J. E. Dodson; Leonardo, W. F. Simpson; Balthazar, S. M. Hall; Clerk of the Court, Frank Mayne.

A. B. C.—Kindly give me a synopsis of Mrs. Patrick Campbell's career. A.—After some experience as an amateur actress she made her professional débüt at the Alexandra Theatre, Liverpool, in November, 1888, in Vezin and Buchanan's play, "Bachelors." She toured in this and played various provincial engagements, appearing as Rachel Dennison in Mrs. Bandmann-Palmer's "Tares" company, and later leading Shakespearian roles with the Ben Greet company. Her first London appearance was at the Adelphi Theatre, March 18, 1890, as Helen in "The Hunchback." Later she gave single performances of Lady Teazle, Rosalind in "As You Like It," etc. She was the original Astrode in "The Trumpet Call," the first Paula in "The Second Mrs. Tanqueray," and Dulcie in "The Masqueraders." In 1895 she appeared in the title role of "The Notorious Mrs. Ebb-smith," and the same year played Fedora and Juliet at the Lyceum Theatre, London. The following year she appeared in London as Magda, as the Rat Wife in Ibsen's "Little Eyolf," and later succeeded Miss Achurch in the rôle of Rita in the same drama. In 1898 she appeared as Melisande in Maeterlinck's drama, "Pelleas and Melisande," and as Lady Macbeth. In 1904 she played the leading rôle in "Warp and Woot," etc. She has twice visited this country.

Kankakee.—Q.—In what plays has Miss Mary Shaw appeared this season? A.—In "Alice-Sit-by-the-Fire," and in "Mrs. Warren's Profession." Q.—Where was Mrs. Minnie Maddern Fiske born? A.—In New Orleans, La. Q.—Where can I get some genuine rubylane? A.—We confess that we have never heard of this article.

Obliged.—Q.—Where was Maude Adams born? A.—In Salt Lake City. This question has been repeatedly answered in these columns. Q.—Was Marguerite Clark ever with "The Chaperons" company at the Broadway Theatre? A.—No. Q.—Was there ever a professional production of the drama, "The Princess of Bagdad," in New York? A.—Not to our knowledge.

J. D. C.—Q.—Is the Lillian Russell who is now playing "The Butterfly" the same Lillian Russell who was famous some years ago? A.—There has never been but one Lillian Russell, comic opera star, vaudeville head liner, and later appearing in legitimate comedy.

Constant Reader.—Q.—Would it be possible for a person who wrote a good play to have it staged, although he is not known in theatrical circles or as an author? A.—The fact that one is unknown will not prevent one from having his play staged and produced if it is good. Q.—Could the author take a prominent part in the play were he to manage it well? A.—Your question is somewhat vague. The author might take part in it; it would depend upon whether he were paying for the production or some manager. In the latter case the manager would hardly give the author an important rôle unless he were a well-known actor. It would be too likely to spell defeat for the play. Q.—Could a photograph of Helen Fullman of the "Prince Chap" company be secured, and at what price? A.—Write to Meyer Bros. & Co., 26 West 33d Street, this city; from 75 cents up.

J. M. A., Philadelphia.—Q.—Did you ever publish pictures of Miss Coraile Blythe? If so, where, and at what price can I get them? A.—We have not, but photographs may be had from 75 cents up from Messrs. Meyer Bros. & Co., 26 West 33d Street, this city.

M. S.—Q.—Will you kindly let me know if I can obtain a picture or photo of Mr. Henry Coote, who recently played the leading tenor rôle in "The Student King"? A.—No pictures of Mr. Coote have yet appeared in this magazine, but photographs of him may be had by addressing Messrs. Meyer Bros. & Co., 26 West 33d Street, this city.

B. T. I., Redlands, Cal.—Q.—Is Lewis Morrison, the noted actor in "Faust," dead? A.—He is; he died last winter.

X. Y. Z.—Can you tell me if Maude Adams will play in New York next winter? A.—Undoubtedly she will, but it is too early to state positively. Q.—Where can I get the book on which Eleanor Robson's play, "Salomy Jane," is founded? A.—Write to any book store. No addresses given.

An Interested Child, Hartford, Conn.—Q.—Do you think Miss Maude Adams will ever play in "The Little Minister" again? A.—It is hardly probable. Q.—Have you had an interview with her since she began playing "Peter Pan"? A.—No.

F. D. D., San Francisco, Cal.—Can you give me the exact dates of the deaths of the people on the accompanying list? A.—Georgie Drew Barrymore, in 1898; Mrs. G. H. Gilbert, December, 1904; Benjamin Howard, 1906. Three questions only answered.

An Interested Subscriber.—Please publish the "all-star cast" of "The Two Orphans" which toured the west some time back? A.—The all-star cast which played at the New Amsterdam Theatre, this city, afterwards went on tour. As the play was given here the cast was as follows: Chevalier Maurice de Vadrey, Kyrie Bell; Count de Linieres, Frederick Perry; Picard, E. M. Holland; Jacques Frochard, Charles Warner; Pierre Frochard, James O'Neill; Marquis de Presles, Jameson Lee Finney; Doctor of the Hospitals, Frantz Roberts; M. de Mailly, Stanley Jesson; M. D'Estrées, Stanley Hawkins; Martin, R. Paton Gibbs; Antoine, George S. Stevens; Lafleur, Frank Connor; Officer of the Guard, Basil West; Chief Clerk in the Ministry of Police, Henry J. Hadfield; Footman, Alfred James; Louise, Grace George; Henriette, Margaret Illington; Countess de Linieres, Annie Irish; La Frochard, Eliza Proctor Otis; Marianne, Clara Blandick; Sister Genevieve, Clara Morris; Julie, Mona Harrison; Florette, Mignon Beranger; Cora, Corinne Parker; Sister Therese, Lucy Milliken.

GREAT BEAR SPRING WATER.
None Purer Than Great Bear.



It is now positively known that falling hair is caused by a germ, hence is a regular germ disease. Hall's Hair Remedy easily destroys this germ, which produces this trouble. It also destroys the dandruff, and restores the scalp to a healthy condition.

Formula: Glycerine, Cupricum, Bay Rum, Sulphur Rosemary Leaves, Boroglycerin, Alcohol, Water, Perfume
"The new kind" does not change the color of the hair.

R. P. HALL & CO., Nassau, N. H.

MENNEN'S BORATED TALCUM TOILET POWDER

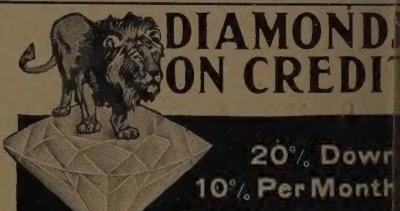


"When Frost is on the Pumpkin
and fodder's in the shock," there comes a feeling of satisfaction to daily users of

Mennen's Borated Talcum Toilet Powder
at having survived the summer months with clear skin and complexions unimpaired. Mennen's is a safe and pure toilet necessity delightful after bathing and after shaving, and indispensable in the nursery.

For skin protection it is put in a non-refillable box—"buy that box." Mennen's box is on the cover it's gentle and a guarantee of purity. Guaranteed under the Food and Drugs Act, June 30th, 1906, Serial No. 1542.
Sold everywhere, or by mail, 25 cents. Sample Free.

GERHARD MENNEN CO., Newark, N. J.
Try MENNEN'S Violet (Borated) Talcum Toilet Powder.
It has the scent of fresh-cut Parma Violets.



20% Down

10% Per Month

Reliability—that greatest of business builders, is building our business.

We satisfy our customers and in satisfying them hold their good will.

The determination to please, goods of highest quality, prices the lowest in the market, have earned their reward. Our business has more than doubled in the last twelve months.

We never sell a diamond without giving a written certificate guaranteeing its value and quality, and agreeing to take it back any time in exchange for a larger stone. Any other dealer can duplicate our stone at the same price, we will take it back and refund the money paid.

Goods sent prepaid for examination
Send for illustrated Catalogue No. 64

J. M. LYON & CO.
ESTABLISHED 1843

71-73 Nassau Street,
New York

Two Musicians Dead

JOSEPH JOACHIM

Joseph Joachim, the great violinist, died in Berlin on August 15 last. The famous virtuoso was born in Hungary, but came of German ancestry. At the time of his death he had been for twenty-five years conductor of the Royal Academy of Music, Berlin, and under his directorship the Ber-



JOSEPH JOACHIM

Hochschule became the Mecca of violin students. Of him the Philadelphia *Inquirer* said: "It is thoroughly characteristic of Joachim's temperament and truly indicative of his attitude toward his art that it was not as a soloist that he referred to make his public appeal. He was superbly equipped with all the gifts by which a great soloist needs to be distinguished. He was a thorough master of his instrument, which he played in the grand style, with a noble tone, admirable alike in the amplitude of its volume and the beauty of its quality, and with an accuracy of execution which in his prime was quite impeccable. No one who has heard him render such a thing as 'Bach Chaconne' will admit that he has had superior or even an equal within living memory, will doubt that he might, had he wished, have won the world in triumph. But his ambition did not lie in that direction. It was his choice to interpret the masters rather than to exploit himself, and it was as the leader of the quartet in which Piatti was the cellist and F. Ries the second violin that what he would have considered best work of his life was accomplished."

EDWARD HAGERUP GRIEG

It is a strange coincidence that Henrik Ibsen, author of "Peer Gynt," Edward Grieg, who set the play to music, and Richard Mansfield, who produced it in America, should all three die within a few months of each other. Grieg, whose con-



EDWARD GRIEG

tion has been critical for number of years, was born at Bergen, in 1843. He is of Scottish stock, his mother having been British born in Bergen. His musical gift came from his father, who was well known as a pianist. In 1858 he was sent to Leipzig to study and in 1863 he became a pupil of Niels Gade, Scandinavian composer, and had considerable influence on his work. Grieg in gave tangible evidence of his genius. After various musical activities and an artistic association with Liszt, he produced in 1879 his beautiful no concerto, following this at intervals with other works that added to his renown. His fame, says W. J. Henderson in the New York *Sun*, will rest on his compositions, especially his songs and piano pieces. When he was a young student the influence of Mendelssohn, so long the dominating spirit there, predominated over musical art. Grieg cherished an ambition to produce genuinely national Scandinavian music. He soon developed a large and mirable talent for embodying in artistic forms musical idioms of his people. But he went further than this, for he disclosed genuine creative power in the composition of music, not only nationally idiomatic, but imbued with the real spirit of the country and the people.

Stanhope-Wheatcroft

DRAMATIC SCHOOL

ADELINE S. WHEATCROFT, Director

ESTABLISHED 1893

SEND FOR PROSPECTUS

Winter Term Commences October 7th

31 WEST 31ST STREET, NEW YORK CITY

Established 1894

CINCINNATI SCHOOL OF EXPRESSION

MISS MANNHEIMER, Director

Actual Stage and Lyceum Experience. Graduates in Acting, assured trial engagement with Shubert (New York) Attractions. Send for Catalog.

LYRIC THEATRE BUILDING, CINCINNATI, O.

BE AN ACTOR
ACTRESS OR ORATOR
BEST PAYING PROFESSION IN THE WORLD

We teach you by mail in a short time to go upon the stage or speaker's platform. You can easily earn from \$25.00 to \$200.00 weekly. We have thousands of satisfied students.

Write for free Booklet on Dramatic Art by Correspondence.
Chicago School of Elocution

953 Chicago Opera House
Block, Chicago, Ill.

ROMEIKE'S Press Cutting Bureau will send you all newspaper clippings which may appear about you, your friends, or any subject on which you want to be "up-to-date." Every newspaper and periodical of importance in the United States and Europe is searched. Terms, \$5.00 for 100 notices.

HENRY ROMEIKE, Inc., 110-112 W. 2th St., New York

A PRACTICAL TRAINING SCHOOL FOR THE STAGE

AMERICAN ACADEMY
of DRAMATIC ARTS AND
EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES.

FRANKLIN H. SARGENT, President

DANIEL FROHMAN

JOHN DREW

BRONSON HOWARD

BENJAMIN F. ROEDER

CONNECTED WITH MR. CHARLES FROHMAN'S
EMPIRE THEATRE AND COMPANIESFOR CATALOGUE AND INFORMATION APPLY TO
THE SECRETARY, ROOM 141, CARNEGIE HALL, NEW YORK.

THE CROWNING GLORY OF LITERATURE

THE BOOKLOVERS' SHAKESPEARE

Richest Beauty - Highest Authority - Lowest Price

"An intellectual ocean
whose waves touch
every shore of
thought."

COMPLETE
AND
UNABRIDGED

ONE DOLLAR
SECURES
THE SET

"A thousand poets pried at life,
But one, emerging from the strife,
Rose to be Shakespeare."

THE Booklovers' edition of the great Master is the finest in the world. It comprises forty dainty volumes of singular beauty (a play to a volume), five by seven inches each in size, making a total of 7000 pages. There are forty colored plates and 400 rare old wood cuts. Each of the first 37 volumes contains a complete play together with critical notes by eminent scholars, an analysis of the various characters, a careful résumé of each act and scene separately and an extended series of questions for study topics, the whole crowned by a Topical Index grouping together every phase, custom, or character connected with the plays. Every detail of paper, letter press and binding is marked by luxury and distinction, and there is a genuine artistic pleasure in merely handling these beautiful volumes.

You Can Never Duplicate This Opportunity — Send Coupon To-day.
\$1.00 SECURES THE ENTIRE SET.

The Booklovers' Shakespeare is the final word in Shakespearean criticism. The style is so luminous, the arrangement so simple as to charm the average reader and yet the notes are distinguished by such breadth of view and penetrating insight as to delight the most exacting critic.

Topical Index, in which you can find any desired passage in the plays and poems.

Critical Comments, which explain the plays and characters. They are selected from the writings of Coleridge, Hazlitt, Dowden, Furnivall, Goethe and other eminent Shakespearean scholars.

Glossaries: A separate one in each volume.

Two Sets of Notes. One for the general reader and a supplementary set for the student.

Arguments. This gives a concise story of each play in clear and interesting prose.

Study Methods. Which furnish the equivalent of a college course of Shakespearean study.

Life of Shakespeare. Dr. Israel Gollancz, with critical essays by Walter Bagehot, Leslie Stephen, Thomas Spencer Baynes and Richard Grant White.

SENT FREE FOR EXAMINATION.

We will send while they last a complete set of this magnificent work to any address in the United States or Canada, express prepaid, absolutely FREE for five days' examination. This does not involve one cent of cost or one particle of obligation. If you wish to retain the books you can then send us \$1.00 and pay the balance at the rate of \$2.00 per month. If not, return the books to us at our expense. No money need accompany this coupon.

Our Art Portfolio Free. We have on hand about 200 of our magnificent Art Portfolios containing 16 superb reproductions of famous Paintings relating to the plays and life of Shakespeare. Each plate is 9x12 inches in size and makes a charming addition to the family art collection. They would cost about \$8.00 in any art store. If your order is among the first 200, we will send you one of these splendid portfolios absolutely free.

SEND NO MONEY NOW. Simply write your name and address on the accompanying coupon, mail it to us and we will send you the set once. The regular price of the Booklovers' Shakespeare sold through agents is \$46.00. To close out these half leather sets we cut the price unspuriously to \$29.00. You have immediate possession of the set and pay \$1.00 only and the balance a little each month.

SIEGEL COOPER COMPANY, - J. B. Greenhut, President

9 6th Avenue, 18th to 19th Streets, NEW YORK

Theatre
October, '07
SIEGEL
COOPER CO.
New York

Send me, on approval, pre-paid, set of Booklovers' Shakespeare in half leather binding, your special price of \$29.00. If the set is satisfactory I will pay \$1.00 within five days after receipt of the books and \$2.00 per month thereafter for 14 months. If it is not satisfactory I am to notify you without delay and hold the set subject to your order.

Title to remain in Siegel Cooper Co. until fully paid for.

Also send me, pre-paid, your \$3.00 Art Portfolio, which I am to retain free of charge if I keep the books.

NAME

ADDRESS

S EE AMERICA

from Maine to California.
Scenery unsurpassed anywhere.

THE GLORIOUS WEST.

THE WONDERFUL EAST.

THE ALLURING SOUTH—

The "Land of Evangeline."

Hundreds of places you have heard of or read about, attractive to settler and tourist alike. Reach them in the most comfortable way. Ask any agent of the line connecting the Atlantic and Pacific, SOUTHERN PACIFIC Sunset Route between New Orleans and the Pacific Coast.

L. H. NUTTING, Gen'l East. Pass. Agt.

349 Broadway, New York.

Or any Southern Pacific Agent.



SOUTHERN PACIFIC

SUNSET ROUTE

The BIOGRAPHY of MAUDE ADAMS

Octavo size, 120 pages, tastefully bound in superior quality silk cloth, charmingly illustrated with fine plates made from 24 valuable photos of Miss Adams, giving the first complete series of all her character portrayals, from the beginning of her stage career to her famous creation of Peter Pan. Also a list of the complete casts of some of the earlier New York productions in which Miss Maude Adams took part and where they were produced. An exclusive and genuine Edition de Luxe, with vividly interesting text.



A most valuable work, a limited edition of which has just been purchased by **THE THEATRE MAGAZINE**. The book is sold in the open market and retails for \$1.50, but we will give away one copy to each new subscriber to **THE THEATRE MAGAZINE** for one year at the regular price of \$3.00, sent direct to our office. We reserve the right to withdraw this offer immediately after the present edition is exhausted. Send applications accompanied by money-order or check at once.

THE THEATRE MAGAZINE CO., 26 West 33d Street, New York



Byron, N. Y.

Contents: October, 1907

Edited by ARTHUR HORNBLOW

COVER: Portrait in color of Mr. Henry Miller in "The Great Divide"

PAGE

CONTENTS ILLUSTRATION: During a rehearsal of "The Rose of the Rancho" at the Belasco Theatre. Mr. Belasco is seen greeting Frances Starr

TITLE PAGE: Mr. Kyrie Bellew and Miss Margaret Illington in "The Thief"

257

NEW PLAYS REVIEWED: "The Thief," "The Ranger," "Anna Karenina," "The Man on the Case," "Classmates," "My Wife," "The Lady from Lane's," "The Movers," "When Knights Were Bold," "The Round-up," "The Other House," "Rogers Brothers in Panama".

258

PERCY MACKAYE'S POETIC TRAGEDY "SAPPHO AND PHAON"

Henry Tyrrell

262

MORE CURIOSITIES OF DRAMATIC CRITICISM

Richard Savage

264

MR. JOHN DREW AND MISS BILLIE BURKE IN "MY WIFE"—Full-page plate

265

RICHTER TO DIRECT OPERA HERE—With portrait

L. L.

266

AMERICAN STAGE IN DANGER, SAYS WILLIAM WINTER

X. X.

268

SCENES FROM AUGUSTUS THOMAS' DRAMA "THE RANGER"—Full-page plate

269

A MORNING CALL ON PAUL HERVIEU—With portrait

Archie Bell

271

SCENES IN "THE LADY FROM LANE'S"—Full-page plate

273

THE CHORUS—ITS BRIGHT AND ITS HOPELESS SIDE

Ella Costello Bennett

276

ALEX CARR TELLS HOW HE IMITATES WARFIELD—With portrait

Ada Patterson

277

ROBERT EDESON IN "CLASSMATES"—Full-page plate

279

RICHARD MANSFIELD'S TRUE RANK AS AN ACTOR—With portraits

Henry P. Mawson

282

THE MEMOIRS OF MME. RISTORI—With portrait

John McCarthy

285

CONTRIBUTORS—The Editor will be glad to receive for consideration articles on dramatic or musical subjects, sketches of famous actors or singers, etc. Postage stamps should in all cases be enclosed to insure the return of contributions found to be unavailable. All manuscripts submitted should be accompanied when possible by photographs. Artists are invited to submit their photographs for reproduction in THE THEATRE. Each photograph should be inscribed on the back with the name of the sender, and if in character with that of the character represented. Contributors should always keep a duplicate copy of articles submitted. The utmost care is taken with manuscripts and photographs, but we decline all responsibility in case of loss.

SUBSCRIPTION: Yearly subscription, in advance, \$3.00. Foreign countries, add 75c. for mail. Canada, add 50c. Single copies, 25 cents.

LONDON:
Theatre Magazine offices
90 Fleet Street

CHICAGO:
1508 Marquette Building. Phone, Central 1909
RICHARD A. PICK, Representative

PARIS:
25 rue de la Paix
E. M. BENASSIT, Representative for France

Published Monthly by
THE THEATRE MAGAZINE COMPANY, Telephone, 2630-2631 Madison Sq., Meyer Building, 26 W. 33rd Street, New York



The Goal of Perfection

Of all musical instruments the piano is the most vital, the most intricately constructed, the most delicately adjusted; and of all pianos, the Steinway is the highest expression of piano art—so conceded by all judges.

No time is too long, no pains too great, no cost too large, no effort too vast to expend in achieving for each individual Steinway the goal of artistic perfection.

For a concrete example, we invite you to examine the Steinway Vertegrand; a piano at \$500 which more closely approximates the ideal moderate-priced piano than any other ever originated.

Steinway Pianos can be bought from any authorized Steinway dealer at New York prices, with cost of transportation added.

Illustrated catalogue and the little booklet, "The Triumph of the Vertegrand," sent on request and mention of this magazine.

STEINWAY & SONS, Steinway Hall
107 and 109 East 14th Street, New York

VERTEGRAND



PRICE \$500

STEINWAY

THE THEATRE

VOL. VII.

OCTOBER, 1907

No. 80

Published by The Theatre Magazine Co., Henry Stern, Pres.; Louis Meyer, Treas.; Paul Meyer, Sec'y.; 26 West 33d Street, New York City



Hall

Margaret Illington

Kyrle Bellew

Act II. Richard's wife confesses that she is the culprit

SCENE IN THE PRINCIPAL ACT OF "THE THIEF" AT THE LYCEUM THEATRE

PLAYS OF THE MONTH

LYCEUM. "THE THIEF." Drama in three acts by Henri Bernstein. Adapted by Haddon Chambers. Produced Sept. 9, with this cast:

Richard Voysin.....	Kyrie Bellew
Raymond Lagardes.....	Herbert Percy
M. Zambault.....	Sidney Herbert
Ferdinand Lagardes.....	Leonard Ide
Marie-Louise Voysin.....	Edith Osterle
Margaret Illington.....	Isabelle Lagardes.....

Marie-Louise Voysin..... Margaret Illington.....

M. Bernstein, author of "Le Voleur," is a graduate of the famous Théâtre Antoine, where they make a specialty of dramatic thrillers to whet the jaded appetite of the decadent Parisian playgoer. Unlike most dramatists of the ultra-modern French school, M. Bernstein runs to the sensational rather than to the morbid, and he loves to write scenes of great dramatic intensity. His present piece, which was the talk of the Gallic capital last season, is frank melodrama with tricks as old as drama itself. The play has not the slightest ethical or literary value, and its rather unsavory complication, based on a commonplace detective story, is weak on the score of plausibility. But the piece is remarkably well constructed, and it fairly bristles with dramatic situations which keep the audience tense with suspense almost to the fall of the final curtain. Theatrically it is most effective, and no doubt will draw crowds to the Lyceum for months to come. Its success with the public, however, is due less to the interest of the hackneyed story than to the dexterity with which the playwright has managed his big scenes. The mere incident of a woman stealing in order to be able to spend more on dress, and permitting suspicion for her thefts to rest upon a young man who loves her and is willing to sacrifice his reputation for his love, is trite enough. The strong hold of the play comes from its remarkable second act, in which appear only the two principals, husband and wife. It is a tremendous act, and for the opportunities it affords for splendid acting surpasses anything seen on our stage in many a moon. The woman, confronted by evidence of her duplicity, confesses to her horror-stricken husband that she is a thief. The anguish, rage and contempt of the man; the wailing of the wretched woman as she drags herself at his feet, her terror of exposure, and her cajolery of her husband in a vain attempt to silence his conscience by appealing to his sensuality — this scene is terrific in its power and magnificent in its opportunities. In the hands of gifted players it would sweep any audience off its feet. This act is all there is to the play. The other two acts are tame and colorless by comparison.

For his plot the author has used the same idea which was contained in the American play "Clothes," i. e., that woman's love for expensive finery is likely to lead her into all kinds of trouble. Richard Voysin and his young bride, Marie, are guests in the house

of their wealthy friends, M. and Mme. Lagardes. The latter have a nineteen-year-old son, a taciturn youth named Ferdinand, who is addicted to reading Maupassant. The young man becomes madly infatuated with Mme. Voysin, who discourages him. He persists, however, and he creeps surreptitiously to her boudoir and secretes love missives where she is likely to discover them. Mme. Lagarde is careless about money matters, and has been accustomed to leave large sums in a drawer in her desk. It is discovered that 20,000 francs of this money have been stolen. M. Lagardes employs a detective, a French Sherlock Holmes, who comes to the house in the guise of a guest. He makes an investigation and finally announces that he has found the thief. He is requested to name the culprit in presence of the guests. He refuses, but finally consents. The thief, he tells the father, is his own son. The father angrily resents the accusation and sends for Ferdinand. He is nowhere to be found, but Mme. Voysin offers to go in search of him. Presently she returns announcing failure. At that instant Ferdinand appears. Charged by the detective, he at first denies, then admits his guilt, and the curtain falls on this situation. The real thief, of course, is Marie, the young bride, and it was during those few moments when she was ostensibly seeking for him in the garden that she prevailed upon Ferdinand to take the blame upon himself, together with a bunch of marked banknotes which she had in her possession. Young men of nineteen are liable to do foolish things, especially at the behest of a pretty woman, yet it is doubtful if any youth would deliberately ruin his career, and break his father's heart, to oblige a woman who was a self-confessed thief, and therefore wholly unworthy of any such heroic sacrifice. This is a weak spot in the premises of the plot, but one is inclined to swallow the improbability for the sake of the fine act that follows.

The Voysins have retired for the night, and Marie uses all her seductive arts to divert her husband's mind from the serious business of the evening. But he is in no mood for lovemaking. The blow that has fallen upon his friend grieves him. He cannot understand how the young man stole the money. In his perplexity, and in spite of Marie's protests, he experiments with a knife on a bureau drawer. To his amazement, he finds 6,000 francs in his wife's pocketbook. His suspicions are gradually aroused and, after a long-drawn-out scene, the young wife confesses she is the culprit. In the last act Ferdinand is cleared by Marie's voluntary admission, and the play ends conventionally by the two Voysins going to Brazil, so that Marie may rehabilitate herself.



White

MISS ETHEL JACKSON

Who plays the title rôle in the American production of "The Merry Widow"

To act the rôle of the wife as it should be acted would tax the powers of a Bernhardt—or a Nazimova! In the unpoetic parlance of the stage, it is one of the "fattest" parts that an ambitious actress could sigh for. That Miss Margaret Illington was able to get through it without mishap must be set down to her credit. There were moments even during the tense scenes in Act II when she surprised everybody by the forcefulness of her acting and the sincerity of her emotion. Such a moment was when, with proud dignity, she draws herself up and flings back at her husband his insinuation that she is an adulteress as well as a thief. During that brief instant Miss Illington succeeded in striking a true note. But she was not able to sustain it throughout a scene which lasted in the same key for forty minutes. It takes a genius to accomplish that. Most of the time the actress failed to hold her audience. She pleaded and wept, but no one was greatly moved, because the actress was impotent to convey across the footlights the illusion of truth. She was at no time under perfect self-control, possibly from nervousness, and she lacked the technical skill necessary to give the lights and shades their true values. Her diction, also, was faulty. It was difficult to understand always what she said, and this is a serious defect in a player. Nature has endowed Miss Illington with temperament and good looks. She has ability and the charm of youth. There is no reason why she should not occupy a commanding position on our stage. But the quickest way to success is not by acting rôles beyond her present powers. This ambitious young actress should put herself through a severe schooling and be content for a few years to act parts of less importance. It is unreasonable to expect that one so inexperienced can do complete justice to a rôle which would exhaust the resources of the world's most renowned tragediennes. Indeed, it is a question whether any American actress now available could play it better than Miss Illington plays it.

Mr. Bellew acted the part of the husband in his usual stiff and self-conscious manner. Herbert Percy was badly made up, but imparted the note of sincerity to the rôle of the father. Leonard Ide was peculiarly unsympathetic as the son. Sidney Herbert was excellent as the detective.

Mr. Frohman has staged the play richly and tastefully.

WALLACK'S. "THE RANGER." Play in four acts by Augustus Thomas. Produced September 2 with this cast:

Mrs. Davis.....	Mathilde Dreschon	Hogan	John Adolphi
Elmira Nettleman.....	Florence Auer	Police	Antonio Navarro
O'Fallon	Frank Nelson	Mr. Osgood	Frank Burbeck
Jonas Nettleman.....	George K. Henery	Dorothy Osgood	Mary Boland
Mr. Harrington.....	Charles Lane	Ellen Ainsley	Jane Marbury
"Jack" Blennus.....	Sam D. Merrill	MacLane	Alexander King, Jr.
"Skip" Sanger.....	Edward Dillon	Hutchins	Henry Keller
Captain Esmond.....	Dustin Farnum	El Capitan Gavino.....	Fermin Ruiz
Missouri.....	Wallace McCutcheon	Lieut. Jordan.....	Sam D. Merrill

Mr. Augustus Thomas holds a unique position among our dramatists. In respect to Americanism, he stands foremost. From every point of view he impresses with his capaciousness of mind, breadth of opinion, solidity of conviction, independence of thought and humor in expression. His plays are all of the soil. From his own speech before the curtain on the first production of "The Ranger," we take it that his purpose with the play was mainly political, and that he had modified the play in deference to the conservatism of his manager, Mr. Charles Frohman, who thought it unwise to offend Mexico. Perhaps it was the better part of wisdom not to offend Diaz, but even as it is, Mr. Thomas has firmly established in his play the points that the Mexican is an undersized brute who should be wiped off the face of the earth, and that We are the people to do it, and should do it. This is interesting. It is much more interesting than the play itself, and leaves Mr. Dustin Farnum, as the hero of the piece, out of the question. The play is a series of pictures that reveal the Mexican in all his meanness and greasiness. As a play "The Ranger" cannot be taken seriously. It has scenes here and there that only a man of the best dramatic skill and force can write, but they are



Hall

MISS VIRGINIA HARNED
Now appearing in a dramatization of Tolstoi's novel "Anna Karenina"

altogether out of proportion to the results of the play itself. Within half an hour after the curtain rises, a man accused of purloining ore from a mine is captured, questioned, ordered to be shot, and is shot after he has been permitted to roll a cigarette which is to go up in a puff with his life. Such a volley, from nine or ten rifles, with one sound and one flash, piercing the man's heart and toppling him over, is a thrilling dramatic effect, wholly unpermissible in a play that misses fire itself. This happens in the middle of an act, a mere trifle in the action, but it sets the pace. After this we are stifled with alkali dust, starved, and are athirst for many a day while under siege. We are in danger of death constantly. Our daughters and sweethearts, and a further miscellany of women, are threatened with unspeakable outrages at the hands of the peons of Mexico. We have deadly rivals. The man we have ordered shot is believed to be the wandering black sheep from the flock to which our ewe lamb belongs. He is or was our sweetheart's brother. We go through the play trying to keep back from her the dread fact. We are supposed to interest the audience by making passionate love to her while the villain is undermining us in her affections. While we are doing this we are very doubtful of our own heroism, and we are sure that we are loving to no purpose. It is certainly not a pleasing situation for anybody concerned in the acting or in seeing and hearing what is said and done. Nor is this interest restored when the brother turns up alive at the end of the play. The play has practically been about nothing. It is without substance. The

shooting of a man by a squad of Rangers is dramatic, in a sense, if you will. Many other scenes are dramatic enough, but they are forty miles away from any proper plot. If a plot has no substance, no amount of action will help the play. That Mr. Thomas has his people besieged as in "The Girl I Left Behind Me" and "The Siege of Lucknow" is in itself a trivial matter. If the true action of a new play calls for such a scene, any charge of weakness of invention may easily be untrue. If our American dramatist, who has gained the admiration of his public, had chosen David Crockett and the massacre at Alamo for his subject, would he have had occasion to apologize to any other dramatist who had used a similar scene? Should Crockett be excluded from the drama because of similarities in circumstance? It is very possible that Mr. Thomas had Alamo in mind. If the plot in this play were good and true the scene in question *might* have swallowed up the two other scenes involved and had room for more. We do not believe there is any other dramatist who could have better succeeded than Mr. Thomas in his photographic fidelity to the life that he depicts. He goes back to nature with unerring observation and sympathy; but he must not hold to any false idea that Life, in itself, is drama. Art or technique is also Nature or it is nothing.

HERALD SQUARE. "ANNA KARENINA." Drama founded on Tolstoi's novel by Edmond Guiraud. Adapted by Thomas Wm. Broadhurst. Produced September 2 with this cast:

Alexis Karenin.....	John Mason	Anna Karenina.....	Virginia Harned
Vronsky	Robert Warwick	Dolly, Princess Oblonsky.....	Marie Curtis
Stiva	Albert Gran	Countess Miaskaya.....	Ann Warrington
Serpukhovskoi.....	Del De Lewis	Kitty	Harriet Broadhurst
Prince Cherbitsky.....	Geo. Riddell	Lydia Ivanovna.....	Mary Louise Aigen
Kapitonitch	H. W. Collins	Serge Karenin	Foster Williams
Golinitcheff	Colin Varrey	Princess Cherbitsky.....	Genevieve Reynolds
Wassili Loukevitch.....	Frank Davis	Piotr	Henry Cowan

In reading Tolstoi's "Anna Karenina," a novel at once both interesting and tedious, one recognizes in it many structural elements that have long been familiar in literature. The woes of a mother separated from her child by her own fault, and the pathetic anguish of embracing the child and listening to its prattle for a moment at some ingeniously contrived occasion, belong to ancient expedients of the stage. A score or more of dramatizations of "Anna Karenina" have been submitted to our managers within the past few years, and have been rejected because of the similarity with "Frou Frou." It is not likely that even a Russian dramatist could make more of the play than the present version in which Miss Virginia Harned is appearing. He might give more of the spirit and philosophy of the novel, and he would be truer to the details of the actual life and character and social relations depicted, but even he could not reproduce the minute master-strokes of the great writer and interminable philosophizer. We do not mean that Tolstoi is a verbal philosophizer. His philosophy is mainly conveyed indirectly by means of objectivity. In the form of narrative he tells of social evils in a country in which the morals of the controlling classes are corrupt. The situation, an inexplicable confusion of the highest refinement and proudest sense of honor, with a most horrible austerity of authority and a cruel perversion of justice, is something that not even Tolstoi can convey to us. We see his lightning strike, but we do not know what it has struck. It has sounded near, but the object of his wrath is far away from us. In short, the play itself is merely a conventional theatrical piece. All drama must entertain, and this play serves the purpose of entertainment.

Audiences, and consequently actors, must have something new every season. If it be absolutely true that they *must* have something new every season, the voracity of the public is appalling, and it is an open question whether blame is to be attached to the public or the actors. Novelty is certainly requisite in its commercial value, but the "necessity of it" appears childish, ridiculous and paradoxical when we consider that there is no novelty whatever of idea in this play except mechanical novelty. No heroine ever committed suicide under a rushing and roaring express train more satisfactorily, in a spectacular sense, than the Anna Karenina to whom we are now paying our respect. The realistic manner of her taking off, tearful in the extreme, should preclude Miss



Hall

RICHARD GOLDEN AND KATHERINE FLORENCE IN "THE OTHER HOUSE"



Chester W. Beecroft

Neil Moran Fred Peters Mary Hampton Jameson Lee Finney Elsie Leslie

Robt. Tesserman

NELL (Elsie Leslie): Give it to me, mammal! You're putting it in his eyes!

SCENE IN "THE MAN ON THE CASE" AT THE MADISON SQUARE THEATRE

Harned from taking a curtain call after she is dead; but this incident of mistaken judgment, which she will surely correct hereafter, only goes to prove that actors too frequently do not take their plays seriously, and that plays are simply regarded as so much merchandise. The speeding of the train through an open cut, only the sparks from the engine and the lights from the transoms of the cars being seen, is something new. We do not condemn such stage effects; but we much more prize the newness in the acting of Mr. John Mason in the part of Alexis Karenin. We prefer the living force in the man to all the mechanical speed and illusion that can be given by an imitation of steam, red-hot cinders, the flare of light belching from the smoke stack against the opaque blackness, or to the stage manager and all his works. The theatrical trickiness of the play is obvious; the first act is sometimes stupid, and always awkwardly written, but a considerable number of scenes are true drama. We might enumerate half a dozen, some of them old, but good scenes true and tried, which reach the heart and are as close to nature as the stage can come.

Miss Harned is too comfortable and comely in her looks to entirely obliterate the personal equation. She sometimes affords the older of us more pleasure than woe in passages in which the sinuous Bernhardt and the quietly emotional Duse, both acting under the sign of Aquarius, would make us forget, the one her pet tiger and the other that she was weak enough to be made ridiculous by a degenerate poet. We do not mean to say that Miss Harned does not display emotion deftly. She exhibits a variety of passion with great skill, and from many eyes she gets the responsive tear. At what point in the play she does this, it is not necessary to dwell on in detail, for any knowledge of "East Lynne" and "Frou Frou" will furnish the information. There are many scenes that belong exclusively to Tólstoi. One of them is where a telegram is received telling Anna Karenina that

Vronsky still lives. Her husband opens it, and resorts to a trick to discover the extent of her feeling toward Vronsky. He tells her that her lover is dead. The revelation is effected. In another Alexis pinches the boy in order to have Anna rush back. It is a tribute to Mr. John Mason's art to say that we believe no other actor on our stage could better his performance of aristocratic strength of character, perversity of point of view and refined brutality.

EMPIRE. "MY WIFE." Comedy in four acts by Messrs. Garault and Charnay. Adapted by Michael Morton. Produced with this cast:

Gerald Eversleigh.....	John Drew	Crocker.....	Rex McDougall
The Hon. Gibson Gore.....	Ferd. Gottschalk	Head Waiter.....	E. Soldene Powell
Captain Putnam Fuzzy.....	Walter Soderling	René Falandrés.....	Frank Goldsmith
M. Dupré.....	Morton Selten	Beatrice Dupré.....	Billie Burke
Baron Granclos.....	Albert Roccanti	Miriam Hawthorne.....	Dorothy Tennant
M. Valboure.....	Mario Majeroni	Mrs. Denham Lane.....	Ida Greeley Smith
M. Potin.....	Axel Braun	Baroness Granclos.....	Hope Latham
Davies	Herbert Budd	Mme. Dupré.....	Mrs. Kate Pattison Selten

Beatrice Dupré's parents insist that she shall marry the man of their choice. Beatrice, however, has set her affections upon René Falandrés, and in her extremity goes to her English guardian, Gerald Eversleigh, and begs his assistance. As René is compelled to go abroad for a year, she naïvely suggests that Gerald shall marry her—in form only—and that at the end of the year a divorce shall be obtained, after which she will be free to take unto herself M. René. With some trepidation Gerald, a man of the world, agrees. The unique position in which he is placed leads to various misunderstandings. He is compelled to fight a duel, he and his "wife" quarrel and part to the consternation of her parents, while his seeming indifference to his new bride is entirely misunderstood by his friends. Beatrice, however, is of a charming personality, and awakes in her pseudo-husband the springs of genuine feeling, while she in turn falls under the influence of his generosity, kindness and nobility of soul. When

(Continued on page xi.)



White Chudleigh says his wife's extravagance has made him a criminal

DOROTHY DONNELLY AND VINCENT SERRANO IN MARTHA MORTON'S PLAY "THE MOVERS"



The repentant Marion implores forgiveness of her husband

DOROTHY DONNELLY AND VINCENT SERRANO IN MARTHA MORTON'S PLAY "THE MOVERS"

Percy MacKaye's Poetic Tragedy "Sappho and Phaon"

IS the New Theatre already inaugurated? Are we confronted not only with the theory, but actually with the condition of a native classical and poetic drama, readable as literature, and at the same time practicable for the popular stage, where it is presented by our leading players under a management that is not sordidly commercial first, last and all the time?

Such is the fancy that briefly possesses us on opening the handsome and brand-new volume, decorated with a Greek frieze, in which is set forth "Sappho and Phaon; A Tragedy with a Prologue, Induction, Prelude, Interludes and Epilogue, by Percy MacKaye." We know that this play was underlined for production last season by Mr. Sothern and Miss Marlowe. Their plans having suffered a sea-change, the interesting announcement is now made that the stage rights of "Sappho and Phaon" in America are owned by Mr. Harrison Grey Fiske for Madame Bertha Kalich.

Now it is a self-evident proposition that a play harking back some twenty-five centuries to the time when burning Sappho loved and sung at Lesbos, in the Aegean Sea, must have some modern clutch if it is expected to appeal to American audiences to-day. Whether or not Mr. MacKaye's work has this modern

clutch the reader may possibly be helped to surmise by a simple outline of its somewhat elaborate and complicated structure.

It is a play within a play—a shadow within a dream—a Greek tragedy in three acts, set amidst a little quasi-comedy scene of archæologists in the present year of grace, 1907, disputing over the excavation of Herculaneum. Between this Prologue and the tragedy proper there is a sort of half-way station in the form of an "Induction," time about 29 B. C., showing us the dressing room of the Pompeian players who are about to enact "Sappho and Phaon" in the private theatre of its Roman author, one Varius, at Herculaneum, with the poets Horace and Virgil among those present as guests and critics. Following the Induction comes a *Prélude* of scenic and pantomimic character, designed to make clear to the audience in the theatre what is shown the reader in the book by means of an ingenious ground-plan or diagram—namely, that there is a stage within a stage, so that the modern spectator sees the tragedy from the same viewpoint that the Herculaneum playgoer did, and at the same time is enabled to peer behind the scenes, as it were, so as to take in all that goes on back of the dividing wall, where the Roman "stars" made up for their parts and gossiped with their friends. The

two entr'actes in the tragedy proper are occupied with pantomimic interludes, after the ancient fashion in which various masked and unmasked characters, mutes and lyrics perform the fable of "Hercules and the Sphinx" in dumb show.

The modern actress—who is to be Mme. Kalich in Mr. Fiske's production—to whom the rôle of Sappho is entrusted in the tragedy, also impersonates, in the Induction, the female "mime," Nævoleia, of the Herculaneum theatre. The modern leading man doubles—or rather triples—the parts of Medbery, an American archæologist, in the Prologue; Actius, the Pompeian player, in the Induction; and Phaon in the Tragedy.

We think we can see already the stage manager's blue pencil playing havoc with Mr. MacKaye's preludes, pantomimes, Greek and Latin quotations, hexameters, octosyllabics, choruses, blank-verse lyrics and long pages of erudite and poetically worded stage directions, *à la* Ibsen and Bernard Shaw. Yet, no matter how much may be cut out, the contemporaneous excavation of Herculaneum must and will remain a leading, if not *the* leading, motive idea of this curiously composite play.

Why so much insistence on Herculaneum? Medbery explains it in one of his neat little 500-word speeches in the Prologue:

"Here was one spot—one only in all the soil of Europe—where the Goth had never pillaged, the Saracen had never burned, the insensate Christian centuries had never ravaged—the art, the loveliness, the knowledge of the ancient world. And this one spot was saved from these ravages of man by Nature herself—saved by fire, by the cataclysm of Vesuvius. Two thousand years in lava and oblivion! and you [Di Selva, the archæologist, and the King of Italy] said to the nations, Look!—Hellas, Alexandria, Rome, the Augustan Age, they are not burned, not crumbled; their marbles, their pillars, their papyri, exist now and here, they are yours to-day—yours, and for what? Why, for a pick and a shovel and a penny

and a heart of desire from every man of you. . . . And will not man—all the nations of mankind—dig a hundred feet to restore the sun to Sophocles and Sappho and Menander?"

The Italian laborers are at work with their picks and shovels and singing meanwhile:

"Addio, mia bella Napoli,"

just as the tourist may hear them any day as he rides in a trolley car from Naples up the lower slopes of Vesuvius to Resina, the modern town on the site of buried Herculaneum. It is lunch time, and they are knocking off work. Medbery sits musing alone in the dim frescoed chamber which, from an antique bronze make-up box and various "props," the diggers have identified as the greenroom of Varius' private theatre. Suddenly—no doubt Medbery has fallen into a doze—the scene fades and changes into what it was about the year 29 B. C., and the American archæologist becomes the Pompeian player, Actius, conning his part from a papyrus roll, and handing out persiflage to Horace, Virgil and other first-night critics who come to "knock the show," as their Manhattanese successors would say. This scene, in its turn, melts and merges into "a high promontory, overlooking the Ægean Sea, sprinkled with isles," with temples of Aphrodite and Poseidon, a sacred grove, statues of the deities "conceived with the naive, pre-classic simplicity of an age still half Homeric," and other novel stage-settings calculated to conjure up an atmosphere of old Mitylene in Lesbos.

The Tragedy begins at last.

Here we are hedged in with the Greek unities of time, place and action. This scene on the Leucadian cliff remains the same throughout, and the time of the whole three acts is not more than



white

Malcolm Duncan

Nellie Thorne

W. J. Ferguson

Ida Waterman

Dorothy Donnelly

Act III. Marion denounces her family's unmoral manner of living.

SCENE IN MARTHA MORTON'S PLAY "THE MOVERS" AT HACKETT'S THEATRE

twelve hours, beginning in the late afternoon of one spring day and ending the next morning at sunrise.

Sappho, the sweet-voiced Lesbian singer, "lady of violets and of reverie," coming from the temple surrounded by girl disciples and lovers of various degrees, meets the fisherman and public slave, Phaon, who has come to offer a dove to the god of the sea. Phaon has a wife and children—but what of that?

"It matters not.

Love is indeed goddess and god, and man
And woman, and the world! What shall it boot
To argue with the shy anemone,
Or reason with the rose?—This air is spring,
And on this isle of Flowers we all are lovers."

In Act II, with a key she has wheedled from Pittacus, the tyrant of Mitylene, Sappho unfastens the bronze yoke-ring from the neck of Phaon, exclaiming:

"Phaon of Lesbos is dead. Phaon of Hellas is risen!
Phaon of all the Aeolian isles—of the ages that will be
Unto the Autumn of time: Phaon, the freedman of Sappho."

They fly together, seaward, down the face of the cliff, Sappho exclaiming:

"We must dare all to be
Ourselves.—Your arms, love!—Now to the world's end,
The islands of the Cyclops in the seas!"

It is (Act III) the cold gray dawn of the morning after. According to the half-page of poetic stage directions at this point, "earliest daybreak is beginning to struggle faintly with the light of the low moon, muffled now by masses of slowly indrafting fog in the background." Sappho and Phaon have returned to the shrine of Poseidon, knowing that god to be angry in his disapproval of their conduct. Phaon's deserted but faithful wife, Thalassa, with her two children, has been watching through the night, keeping the beacon light burning and crooning a mournful song to Hesper. Upon her babes, it seems, the wrath of Poseidon is to be visited as a punishment to Phaon because he gave the dove to Sappho, instead of offering it as a sacrifice at the altar of the sea-deity. Phaon would fain appease the offended Poseidon, and sets out to find a victim. Footsteps and the sound

of a lyre are approaching through the darkness. Phaon thinks it is Alcaeus, who abused him while he was yet a slave, and who was his unsuccessful rival for Sappho's love. "He comes for sacrifice; the god, not I, hath summoned him!" cries Phaon, seizing the knife of ritual from the altar. He strikes out blindly; the victim falls, dying—not the mocking Alcaeus, but the little boy, Bion, Phaon's own son, who had come searching for "Babbo," his father.

Then Phaon, "with sullen fierceness, slave-like," approaches Sappho and cries:

"Goddess, be merciful—thou that hast maddened me! Thou that in longing
Infinite yearnest for life, be appeased now. For *thee*—for thee, this Sacrifice! Look, we have made our offering. There is our life-blood!"

Phaon and Thalassa go into the temple. Sappho, from her place by the edge of the cliff, as the crimson dawn begins to break, cries out to Aphrodite:

Beautiful sister, goddess of Desire,
Come to me! Clasp me in your wings of sunrise
Burning, for see! I go forth to you burning still." Aphrodite!"
And she leaps off into the fog and disappears.

Gradually, then (we are quoting Mr. MacKaye's stage directions) on the foggy texture of this obscurity, the outlines of another scene become apparent, while the female voices chanting "Hymenaeon!" in the temple die away and the male voices, blending, pass without cessation into a song of different melody in Italian. It is the Neapolitan laborers in the excavation of Herculaneum—and Medbery himself is now discovered there, brooding in the ancient theatre, just as we left him in the Prologue. A workman with a torch picks up something from the newly-dug débris and hands it to the pensive archæologist.

"A lyre of tortoise-shell! How long it has lain silent in the heart of Time! Ah, no!—this was no dream. Here Sappho dreams—buried, but not dead. Here we shall find her asleep in the arms of her lover—the Antique World:—And I shall awaken her! Laborers, to your work! Your picks are ready; the lava crumbles. Scavate! Dig—dig!"

As the laborers resume their labor and their song the modern curtain falls and the play ends.

HENRY TYRRELL.

Some More Curiosities of Dramatic Criticism

IT is a common saying among managers that a dramatic criticism is only one person's opinion. As a rule, the consensus of opinion among writers for the press regarding any given production is about the same. The late A. M. Palmer used to say that if all the printed criticisms of a play were put into a pot and left to simmer over a slow fire, the truth regarding the play in question would be found in the residue. Critics have no heaven-given mission to review dramatic performances. Their judgment is often at fault. Take, for example, "The Lion and the Mouse." Scoffed at by the critics, it proved to be one of the most successful plays ever produced on our stage. Other similar failures to correctly gauge the public taste could be mentioned. Two critics may, and often do, take entirely different views of the same production. Under these conditions unanimity of opinion is impossible. But it is seldom that the reviewers for two important newspapers are so entirely at variance as were recently the critics respectively of the *World* and *Sun* on the occasion of the production of Augustus Thomas' new play "The Ranger," at Wallack's. If dramatic criticism, by reason of its lack of unanimity and its many contradictions, is often perplexing to the lay reader, what a stupefying effect must be produced in the minds of author and producer when they read such diametrically opposite opinions as these:

THE WORLD

Augustus Thomas hit the target squarely in the center with "The Ranger" last night. He has written before with tenderer romantic feel-

THE SUN

Augustus Thomas recently took a trip to Mexico and returned with six packing cases full of local color. But unfortunately he left his

ing—"Alabama;" with finer sense of dramatic situation—"Arizona;" with keener humor—"The Earl of Pawtucket." But not once has he used the heavy machinery and bold colors of rough melodrama to make a more effective and picturesque presentation of actual things than in his new play at Wallack's. Simplicity melodrama it is. But who shall say that melodrama, expertly handled, is not the most vivid form of theatrical expression? This new play may seem a little disorderly at times. In some places its glaring colors may appear to be laid on a bit too freely. The objection is sure to be raised that it leans too heavily upon the big scenes of "The Siege of Lucknow." . . . Yet these possible defects do not count against the drama's supreme merit that it gets its roots down into human nature, that its characters are shown not only outside but inside, that it does not once lose the quality of dramatic suspense, that its interest is unflagging and that it does not fail to be at all times picturesque to the eye. Its hinges may be a bit rusty, but it swings in a wide radius. It is put together with expert craftsmanship. And last but not least, it is well stage-managed and acted.

dramaturgic skill behind. Doubtless he will get it back again; it would be a public calamity if he should not. But meanwhile he has written "The Ranger," shown at Wallack's Theater last night with Dustin Barnum as the star. To discuss "The Ranger" seriously as drama is to confess that if the last act is a trial, the first three are a tribulation. Nobody can object, of course, if Mr. Thomas wishes to write melodrama, pure and unspotted from the world of facts. But those who care for the stage in this country can object very seriously when a playwright of Mr. Thomas' stature and approved ability writes melodrama that isn't even good by its own laws, that would be even less effective in Eighth avenue than in Broadway. Your Eighth avenue audience would demand after the first curtain had fallen some hint of the struggle to come, some tangible thread of the plot laid bare and some expectancy created. Mr. Thomas' first act is blind, leading nowhere, creating no suspense. In later acts the thread is clear enough, the effort at suspense is made, but it is futile effort. The play by its own standards is a failure.

THE THEATRE MAGAZINE GALLERY OF PLAYERS



JOHN DREW AND MISS BILLIE BURKE IN "MY WIFE" AT THE EMPIRE THEATRE

Richter to Direct Opera Here



UMBERTO GIORDANO
Author of "Siberia," new opera
which will be seen at the Metropolitan this season

Richter, one speaks of the Grand Llama of Wagner conductors, the Chief Apostle who breakfasted, lunched, and supped with Saint Richard of Bayreuth and received from him the sacred signs and mystic formulæ known to-day to all devout Wagnerians as "the true traditions." In the other arts, there also are true traditions, but the claimants are many who insist that they stood upon the Mount and received them. In music, no division of opinion obtains on that score when the question is one of Wagner interpretation. The hill of Bayreuth is the Holy Mount of modern music, and by acclaim of all the Wagner world—and permission of Mother Cosima and Son Siegfried—Hans Richter reigns alone as the supreme expounder of "Nibelungen" mysteries, "Meistersinger" melodies, "Tristan" transports, and "Parsifal" paroxysms. It is even hinted that Frau Wagner is not entirely a stranger to Dr. Richter's sudden decision to come to New York, the doughty widow seeing in the famous conductor's appearance at a rival opera house sweet revenge for Herr Conried's unauthorized production of "Parsifal."

Richter's chief directorial characteristics are fiery temperament—by no means dimmed in this, his sixty-fourth year—strict observance of the letter of Wagner laws as handed down to him by their father, iron rhythm which thrills and inspires by its very inflexibility, and a marvelous and unique ability to weld a Wagner performance into unity and present it as a homogeneous whole

rather than as a succession of detached pictorial scenes and solo episodes. Manhattan most assuredly will sit up when

Richter wakes the echoes with his Olympian reading of "Götterdämmerung" and his heavenly and moving representation of "Meistersinger."

His career, previous to October, 1866, had been exceedingly like that of hundreds of other European *Capellmeisters* who take up the baton profession much as an American might go into medicine or law; that is, absolve a theoretical course at some accredited institution, begin practical work in a minor position, and trust to diligence, talent, and chance to do the rest. The young Hungarian Richter learned to sing as a choirboy at the Royal Vienna Chapel and later acquired a knowledge of counterpoint, piano-playing, and horn-blowing at the famous *Conservatorium* in that city. His twenty-third birthday found Hans presiding over the French horn at the Kärntnerthor Opera in Vienna and it found him also in a position to fill the bill when Wagner asked his friend Esser "to locate and send to Lucerne a young musician who knew how to copy orchestral scores neatly and correctly." Richter was the selection, and to Lucerne he went forthwith, where he transcribed the first "Meistersinger" score for the engraver, and at Triebschen (the Wagner villa) watched the making of that Wagner-Wesendonck romance, which led to such bitter scenes between Minna Wagner and her husband, and very nearly caused the trusting Herr Wesendonck to dispossess his wife's composer-friend from Triebschen, a Wesendonck property lent to Wagner rent free. Richter must have seen more than he cares to talk about, for when he was asked whether Mathilda Wesendonck really is the heroine of "Tristan and Isolde" (as would appear from the Richard Wagner-Mathilda Wesendonck correspondence made public a year or so ago) he smiled and said enigmatically enough: "Why do you come to me? Wagner's life, like his music, needs no annotators. Both speak for themselves."

If previous to October, 1866, Richter's career was much like that of other *Capellmeisters*,



FRANCESCO CILEA
Author of "Adrienne Lecouvreur," operatic novelty to be heard at the Metropolitan this season



Hoffert, Berlin

DR. HANS RICHTER

Famous Bayreuth conductor who is coming to America this fall to direct Wagnerian opera at the Manhattan Opera House



Scene from Act I



The opening scene of Act II

SCENES IN GIORDANO'S OPERA "SIBERIA," WHICH WILL BE GIVEN AT THE METROPOLITAN THIS SEASON



Scene from Act II



SCHIALIAPINE IN THE RUSSIAN OPERA
"L'ALBERGO DEI POVERI"



SCHIALIAPINE, FAMOUS RUSSIAN BASSO



SCHIALIAPINE AS MEFISTOFELE IN
BOITO'S OPERA

Schialiapine, who will appear at the Metropolitan, is a rival of Didur. He is a Russian, and had the greatest success last year at La Scala, where he was the leading basso. He is somewhat younger than Didur. Mefistofele in Boito's opera is a sensational success with him. He is also remarkable as Mephistopheles in "The Damnation of Faust" by Berlioz. He excels in the art of makeup, and his acting and interpretations of every rôle are carefully planned out to the minutest details.

after the meeting with Wagner it was vastly different. Recommended by his illustrious employer, the youthful musician obtained an appointment as chorusmaster at the Munich Opera in 1867 and soon thereafter conducted orchestral concerts and operatic performances in that city. His activities in the Bavarian capital lasted three years, and then Wagner sent him to Brussels, there to rehearse and conduct the first Belgian production of "Lohengrin." Followed ten months more with Wagner at Triebschen (Lucerne) and a four years' directorial command of the National Opera at Buda-Pesth—the highest obtainable distinction for a Hungarian musician in his own country. The nearby Austrian capital soon cast covetous eyes upon the magnetic conductor who "looked like a schoolmaster and led like a Tartar," as the great critic Hanslick wrote to a friend after hearing a Richter performance in Buda-Pesth. Richter was engaged as second *Capellmeister* at the Vienna Opera, and when Hellmesberger died in 1895, became his successor as head of the institution and leader as well of the celebrated Vienna Philharmonic Orchestra and the no less renowned Gesellschaft der Musikfreunde, also an orchestral organization.

Richter did not jump at once from Buda-Pesth to Vienna as might be supposed from the chronological part of this sketch, for the years 1876 and 1877 found him doing the most important work of his life, which was nothing less than the rôle of chief assistant to Wagner in the preparation of the first Bayreuth Festival (1876) and the wielding of the baton when that series of epoch-making performances finally became a

living reality. Fired with apostolic zeal, Richter went to London in 1877 and at Albert Hall alternated with Wagner in the conductorship of the famous series of concerts given by them in order to raise funds for the continuance of the Bayreuth Festivals, which drifted into parlous circumstances after the enthusiasm of the brilliant initiation died away and the large deficit stared Wagner's patrons in the face. Richter was building better than he knew at the time he made his London success with Wagner, for

many years afterwards, when Vienna began to chafe under the vigorous discipline of the conductor who had grown despotic with his increasing triumphs, it was the English capital which came forward with a munificent financial offer, and secured the greatest Wagner leader for Covent Garden. Since 1876, he has been also the conductor-in-chief of all the Bayreuth Festivals.

L. L.



Varische Artico Co., Milan

ABRAMO DIDUR

This famous Polish basso comes to the Manhattan Opera House, where he will undoubtedly be heard in some of the Wagner operas. When this singer appeared in La Scala in "Rheingold," one critic wrote of him: "Rarely has been heard in La Scala a voice as magnificent as that of Didur, an authentic basso cantante. Full, plastic and full of color, it is a true voice of Wotan." He also has won renown for his wonderful Mefistofele in Boito's opera.

American Stage in Danger, Says William Winter



WILLIAM WINTER

THAT the actual conditions of the stage in America are deplorable, giving thoughtful playgoers cause for genuine concern is indisputable. Under the present baneful star system which stunts the actor's artistic growth, making of him a mere automaton, in the control of a coterie of business men who avowedly have little sympathy with the drama save as a source of money-making, the character of the theatre in this country is deteriorating, the race of actors is slowly dying out, the general drift is

downwards toward the commonplace and the vulgar. William Winter, the veteran poet and critic, sounds the slogan of alarm in the *Saturday Evening Post*. What, he asks, are the causes that have produced this disastrous result?

"The major causes are the prevalence of materialism, infecting all branches of thought; and of commercialism, infecting all branches of action. The public is not blameless, because public opinion and sentiment—meaning the general condition and attitude of the public mind—react upon those who address the public. The theatrical audience of this period is largely composed of vulgarians, who know nothing about art or literature and who care for nothing but the solace of their common tastes and animal appetites: on that point observation of the faces and manners of the multitude would satisfy any thoughtful observer; and, because the audience is largely of this character, the theatre has become precisely what it might have been expected to become when dependent on such patronage. It has passed from the hands that ought to control it—the hands either of actors who love and honor their art, or of men endowed with the temperament of the actor and acquainted with his art and its needs—and, almost entirely, it has fallen into the clutches of sordid, money-grubbing tradesmen, who have degraded it. Throughout the length and breadth of the United States speculators have captured the industry that they call 'the Amusement Business' and have made 'a Corner in Theatricals.'

"A 'department-store' administration of the theatre, dispensing dramatic performances precisely as venders dispense vegetables, must, necessarily, vulgarize the vocation of the actor, dispelling its glamor of romance and making it mechanical and common. In the old theatrical days the actor, no doubt, sometimes had reason to feel that, more or less, he was 'tolerated' by 'the gentry'; but that posture of folly he could despise. In the new theatrical day he knows that his art is peddled, and, in the knowledge that he is treated as a commodity, there is a sense of humiliation that breeds indifference. Some of the acting now visible is, for that reason, about as interesting as the sawing of wood. The minor miseries of the actor's lot are, likewise, to be taken into account. Those were always numerous; they were always impediments to good acting, and they continue to be so; nor does the public make any allowance for them. The boast of the contemporary manager is the opulent total of his receipts. His favorite announcement declares that 'money talks.' So it does; but generally it talks of avarice, sometimes of rapacious tyranny, nearly always of parsimony. Much money is expended on the front of the house and on productions of plays, but very little is spent for the comfort of the actor or in order to provide for him the facilities that would save his strength, simplify his labors, and greatly expedite him in the accomplishment of his professional effects. There is scarcely a theatre in the United States that contains a sufficient number of dressing rooms to accommodate a reasonably numerous theatrical company. Each performer should have a separate dressing room: that is a matter of imperative necessity as well as of decency; yet, in many of the theatres, two, three or four persons, usually nervous and sometimes unfriendly to one another, must occupy one small room, and in that room must prepare themselves for a per-

formance—under circumstances that make the essential composure impossible. . . .

"Acting is an art, not a business. That is the crux of the present condition of the American theatre. For the tradesmen who now practically control it (allowance being duly and gratefully made for an occasional exception) success is determined and measured, solely and exclusively, by the standard of the box office; in a word, by money. Those persons do not and cannot understand that any human being, unless bereft of his senses, would even dream of sacrificing the possibility of financial profit for the sake of sustaining and promoting one of the fine arts. They do not even comprehend the fact that, under judicious management, financial profit, sufficient to satisfy reasonable expectation and moderate desire, is entirely compatible with an artistic administration of the theatre, such as would insure the one desirable result—good plays, well acted.

"In the history of the English stage there is, of course, a record of hardship and loss; but there is also a record of prosperity and gain. Garrick and Kemble made fortunes in England; Booth and Jefferson made fortunes in America; and all of them practically respected their profession, and did nothing base. The same line of conduct is practicable now, and there is no reason to doubt that it would, in time, meet with recognition and recompense—for human nature remains unchanged, and the appeal to its finer sense cannot ever be made entirely in vain.

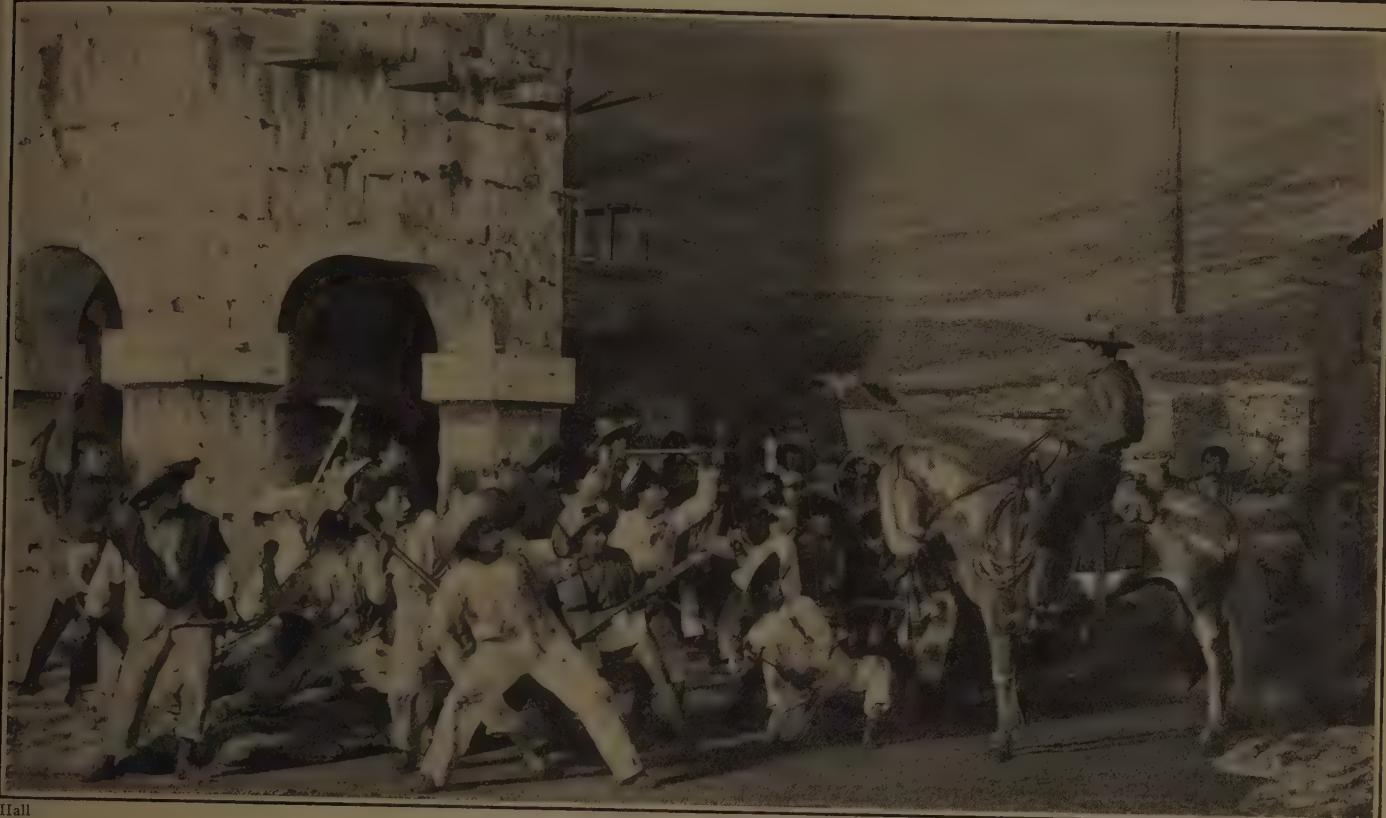
"Such a line of conduct, however, is not to be expected in a



Marceau

WALKER WHITESIDES
Who will star this season in a piece called "The Magic Melody"

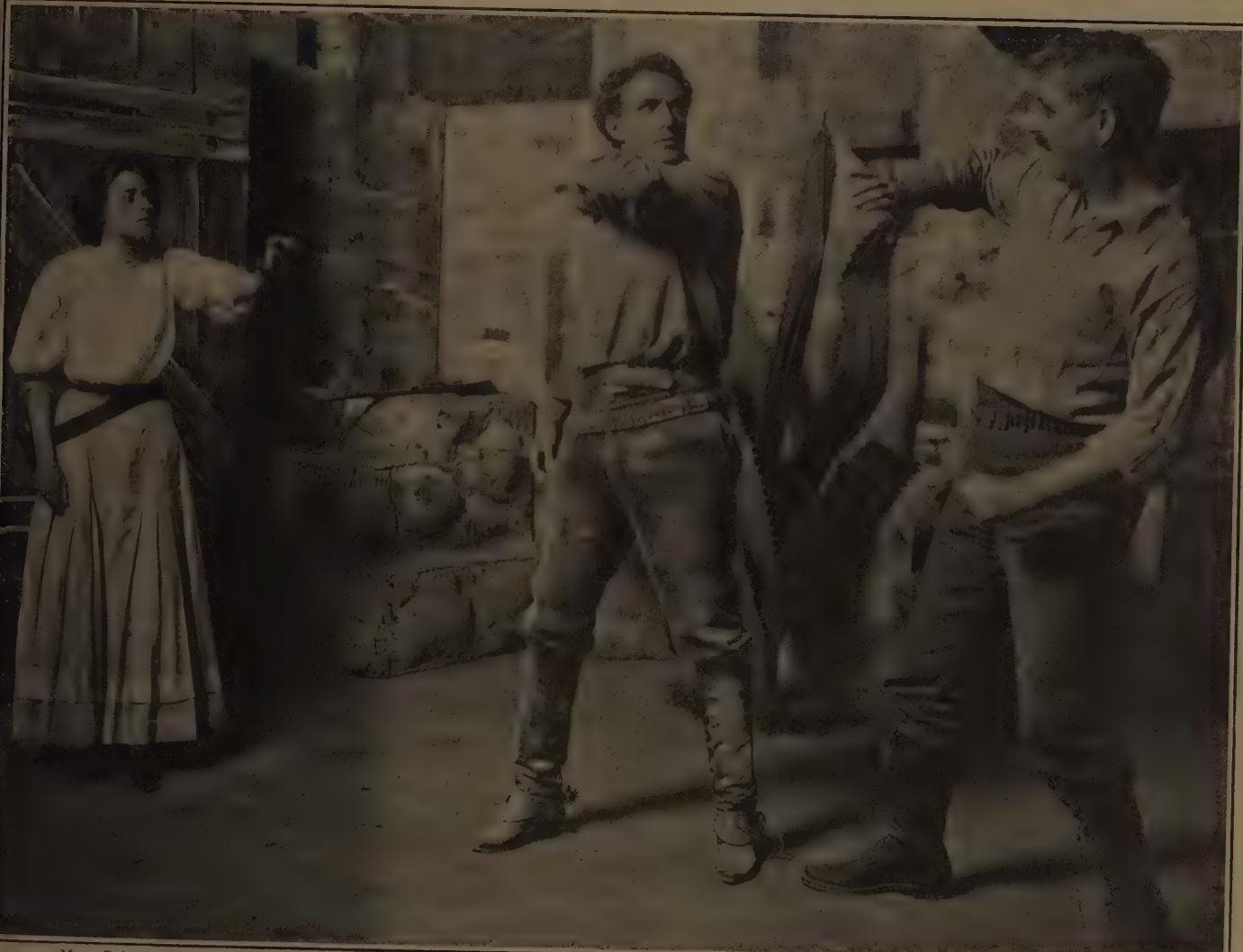
Scenes in Augustus Thomas' Drama "The Ranger"



Hall

ACT I. CAPTAIN ESMOND CHECKS THE RIOTERS

DUSTIN FARNUM



Mary Boland

Dustin Farnum

Charles Lane

ACT II. CAPTAIN ESMOND CONFRONTS MR. HARRINGTON WHO HAS ACCUSED HIM OF MURDER

mercenary period. The stage has 'fallen on evil days.' The pendulum may swing forward again, by and by, and the tide may rise again, but no indications are now visible that a change for the better is near at hand. Every denouement, on the contrary, is indicative of the decline of romance and the growth of vulgarity and greed. Combinations have been made to control all the theatres of the country according to the policy of the close corporation. The number of regular theatres will be reduced. The number of music halls, under the name of vaudeville, will be augmented—and the music hall is the deadly foe of the theatre.

"The race of trained, accomplished, competent actors, rapidly dwindling, will soon have passed away, and no new actors of equal qualification are rising to fill the void. E. S. Willard, John Hare, Edward Terry, Ellen Terry, Helena Modjeska, Ada Rehan, Mrs. Fiske, and a few others, survivors of a better time, may, perhaps, for a little while keep alive the memory of the finer traditions of acting; but it will be only for a little while. The stage, already 'orientalized,' will, more and more, be devoted to ornate spectacle, 'crank' experiment, and all forms of fad and folly that the ingenuity of the 'amusement' monger can invent.

"Such are the conditions that environ the American actor. To say this is to incur the obloquy of being 'a back number,' 'a reactionary' and 'a worshiper of the past.' So be it. Yet it happens that the writer of these words has, for half a

century, advocated every movement tending to advance the welfare of the stage and, as far as possible, the recognition of every actor who has shown a spark of genius or an impulse of noble design.

"There are actors now—few in number, but fine in talent—for example, Julia Marlowe, Viola Allen, Robert Mantell, E. H. Sothern, N. C. Goodwin and Otis Skinner—whom it is a delight to honor, and who have no reason to complain of lack of appreciation: actors by whom, if their powers could only be practically and successfully combined, the vocation of acting and the administration of the theatre might be rescued from the rapacious hands of trade; but, for the present, and until the public mind is chastened and purified by calamity and suffering, as inevitably it will be, they are powerless to accomplish any reform."

The foregoing is a severe arraignment. The indictment is presented by one whose opinion is entitled to respect, a man who has devoted his entire life to the best interests of our stage. We have to-day handsomer theatres, more elaborate scenery, but our drama has made no progress in art. Art for art's sake is absent. The box office rules supreme. The only incen-

tive held out to the ambitious young player is that of pecuniary profit. No thoughtful observer of stage conditions to-day can say that Mr. Winter has drawn the picture in too somber colors.

X. X.



Copyright Ellis & Walery, London

ADELINE BOURNE

English actress who will be seen in support of Olga Nethersole this season. Miss Bourne is already well known to American theatregoers by her excellent performance of the bloodthirsty nurse, Fataetea, in Mr. Forbes Robertson's production last season of "Cæsar and Cleopatra."



Hall

Julia Sanderson Geo. Gregory Huntley Wright Bessie DeVoi Donald Hall Flossie Hope Eugene O'Rourke
SCENE IN ACT I OF "THE DAIRYMAIDS," ENGLISH MUSICAL COMEDY, AT THE CRITERION THEATRE



THE MOST RECENT PORTRAIT OF PAUL HERVIEU

A Morning Call on Paul Hervieu

PAUL HERVIEU is known to Americans as the author of "Le Dédale," a remarkably successful drama at the Théâtre Français and presented in translation as "The Labyrinth" in this country. This season Miss Olga Nethersole will make Americans better acquainted with one of the leading dramatic authors of France by producing "Le Réveil" under the title of "The Awakening." Despite the vogue of these later dramas, however, Parisians like to refer to Hervieu as the man who wrote "La Course du Flambeau," considered by many competent critics to be one of the best plays written by a Frenchman in the past decade. Others still prefer to think of Paul Hervieu, the novelist.

They prefer his books to his dramas. They regret that he became fascinated by the limelight and believe that when he launched his craft into the new channel, France may have gained another playwright, but lost an inter-

esting story-writer. Such novels as "l'Armature" are scarce. Hervieu's work is as delicate as a finely cut cameo, and it stands out as boldly under the closest scrutiny. When the present writer called upon the author at his Paris residence in the Avenue du Bois de Boulogne, he found that the man had been correctly imaged in his writings. He is extremely sensitive, nervous and fragile. He speaks softly. Elegance surrounds him on every hand. He protests that he is simple in his tastes, but that must mean that what he possesses is placed about him for his own luxurious enjoyment. Ostentation and show are vulgarities in which he has no interest. He is the *arbiter elegantiarum* of French letters.

As one might expect, however, the writer was found in his library, which is hung with soft-tinted brocades and tapestries. He was seated before a magnificently carved rosewood desk on which manuscripts, letters and books were

qu'a son âge de femme que les sources de maternité sont taries, elle est "déshumanisée". Chez les vieillards sortent alors, en gémissements, des loix "d'humanisé". Les vieillards sont perdus, au contraire, des loix normales de la nature, et pour ce原因, qu'il s'agit d'un conflit entre, un être progressif et un être régressif, entre, une volonté de faire évoluer l'homme et une volonté de faire évoluer la nature. Ne condamnez pas Mme Fontenais: comprenez-la. SABINE. Comme cela, votre philosophie est imperturbable! Vous nous expliquez tout tranquillement, vous, qu'une grand'mère s'en tienne envers sa petite-fille à cette aumône.

Comment cela, votre philosophie est imperturbable. Vous nous expliquez tout tranquillement, vous, qu'une grand'mère s'en tienne envers sa petite-fille à cette aumône.

Fragment of the manuscript of Paul Hervieu's play "La Course du Flambeau." The French text is as follows: qu'à son âge de femme que les sources de maternité sont taries, elle est "déshumanisée". Chez les vieillards il s'établit, en quelque sorte, un silence progressif des lois de la nature. Ne condamnez pas Mme Fontenais: comprenez-la. SABINE. Comme cela, votre philosophie est imperturbable! Vous nous expliquez tout tranquillement, vous, qu'une grand'mère s'en tienne envers sa petite-fille à cette aumône.

piled in exact precision. Papers were weighted with antique statuettes, knives from the Sahara, and Oriental idols. He was writing a letter upon small sheets of paper, the size of an ordinary commercial envelope. The characters that flowed from his pen were almost microscopic. An elderly servant announced me and retired. The author arose in greeting, so calm and unef-fusive—so contrary to the popular notion of the French temperament—that I was shocked into the thought that it was almost a profanity to speak aloud.

The author's library is on the fourth floor, commanding a view of the distant Bois and St. Cloud. It is above the clatter of the pavement upon which the society of the earth shows its fine raiment. A soft odor of honeysuckles and other flowering shrubs was blown through the open window. Huge bookcases, later to be opened and their treasures exposed, were banked against all sides of the room. An alcohol flame fluttered on a tabouret, with inviting cigarettes close at hand. It was calm, serene, almost awe-inspiring. The feelings aroused by the surroundings were similar to those when one enters some chapel where the holy flames are burning on the altar and the odor of incense floats on the air.

This, then, is the workshop in which Paul Hervieu writes his dramas. It is here that he delicately traces the outlines of souls and gains for himself the title of "emancipator of womanhood" and "successor to Alexandre Dumas, fils." A play or a novel a year is his usual output. The actual writing usually consumes less than six weeks, for he has his matter well in mind before he puts a pen to paper. But after the first draft, he spends months in polishing and correcting the work that a lesser artist would send forth as a finished product. No click of the typewriter for him. His voluminous correspondence bears the same refinement and taste that mark the other details of his life. Even his manuscripts go to the theatre traced in microscopic characters on stiff white paper.

Hervieu loves much and is much beloved. My interview with him consisted chiefly in hearing his eulogy of brother authors. There was Maeterlinck, who lives almost a neighbor. I mentioned that erratic volume of verse known as "Serres Chaudes," with which Max Nordau has played such critical havoc. "But



Photo Misses Selby

BERNICE GOLDEN HENDERSON

Who will appear in support of Guy Standing in the dramatization of Sir Gilbert Parker's novel "The Right of Way"

'Monna Vanna' is sublime," he replied, evading my inquiry. "You must see Maurice; he is a genius, a wonderful man." Without hesitation he drew from the desk a small calling card and wrote upon it a "letter" of commendation and introduction to the author of "Life of the Bee." It seemed to me that Hervieu must assume that all who receive his correspondence have powerful magnifying lenses at hand.

Walking to a bookcase he quickly laid his hands on a brilliantly illuminated volume *de luxe*. A glance proved it to be "Serres Chaudes." It was autographed to "My dear Paul from your ever devoted

Maurice." He turned its pages almost reverently. "Beautiful thoughts are in here," he said. "Ah, Maurice is a genius!"

I spoke of Rostand. On a nearby shelf were *de luxe* copies of all of Rostand's dramas and poems. Prized chiefly in this exhibit was a bound manuscript. When Rostand was admitted to the French Academy, Hervieu stood as his sponsor. After delivering his address, the author of "Cyrano de Bergerac" turned to a desk, dedicated the pages to "My dearest Paul," and presented them to his "artistic godfather."

But these were merely examples of his golden treasury. I had but to name the favorites of American readers and he produced the volumes, and in addition thereto many rare gems that have not widely circulated beyond the inner circle of Paris which not only aspires toward the pinnacle of artistic beauty, but inspires its members to wonderful achievement and cares not for what takes place in the great outside world.

Hervieu is enthusiastic over the American audience and the verdict of the American press. He receives all the cuttings from newspapers that criticize his work, and in conjunction with the letters from his American correspondents, he is making a careful study of the American temperament. He frankly admitted that he wanted to please the American theatregoer. He wants to interest him and to establish a close relationship.

To that end he is diligently studying English, a task to which few of the literary men of France care to assign themselves. When possible, he prefers to speak English to those who know it well, although to do so he is obliged to make frequent reference to a pocket dictionary, which unfortunately does not supply

Scenes in "The Lady from Lane's" at the Lyric



Hall

Polly Stanley

Georgie Snyder

Mary Harris

Dorothy Watson

Mabel Shepherd

Beula Montrose

Anna Hall

A GROUP OF SHOW GIRLS



Arthur Gilbert (Percy Bronson) and the children. Owing to objections raised by the Gerry Society, these children were not in the cast of the piece during the first two weeks of the run, but permission was granted for them to appear after September 1

idioms and which causes the academician to make fearful blunders—fearful when one considers the delicacy and beauty of his French diction, and when it is recalled that such a vulgar thing as slang never passed his lips until he began to delve into the language of Shakespeare.

There is a striking paradox in Hervieu's nature. Everything is miniature about him, everything chiseled with cameo-like precision, except his passion for sport and recreation. He permits himself but a few weeks apart from his books each year;

but when he goes, he goes for big things—éléphants. Elephant-hunting in Africa is his prime favorite among the pleasures of earth. I say elephant-hunting advisedly instead of elephant-shooting, as I saw no trophies of his prowess and made no inquiries as to his annual "bag." But elephants would be out of place, either mounted or dismembered, in that workshop, where a dragonfly wing would seem likelier as the result of his romp in the wild.

ARCHIE BELL.



Bangs Trixie Friganza

Hall

Lulu Glaser

Otto Sarony Co.

Marie Doro

Burr McIntosh

Hattie Williams

Marceau

Irene Bentley

FIVE WELL-KNOWN ACTRESSES WHO HAVE RISEN TO STARDOM FROM THE RANKS OF THE CHORUS

The Chorus—Its Bright and Its Hopeless Side



LADDER to success? Sometimes. It all depends on the girl. The average theatregoer has an idea that the chorus girls of the usual comic opera company are much the same all the way through, cut out, as it were, on the same pattern, yet they are as different, one from the other—well, as the leading ladies.

There are various types and styles of chorus girl, each with her own particular characteristics. We are all familiar with the bold style of girl, the girl who winks at some particular male friend in the audience, or, no admirer being present, flirts with nobody in particular, but everybody in general, the eyes, however, always seeking one direction—for the admirer or the one she thinks ought to be there, and whom she will make the public think *is* there. She will pull her dress back as tight as possible so as to show the shape of the limbs supposedly concealed underneath the very flimsy material which constitutes her costume, give it an occasional hitch upwards to display her ankle, or silk-tightened limb, and try with unwavering zeal to show what she considers her good points, and she succeeds admirably. Everybody in the audience knows her length and breadth of beam, just how she is cut "fore and aft," as old Captain Cuttle in "Dombey & Son" would say when describing the shapeliness of females; and she will use her automatic smile with persistent repetition. This style of chorus girl is, fortunately for the stage, vastly in the minority, but she makes up in conspicuousness what she lacks in numbers.

Her cheeks are always painted the deepest, her eyelashes blackened the blackest, and her hair yellowed the yellowest. Her gowns are usually flamboyant, and her hosiery likewise. She thinks it an indication of female independence to smoke cigarettes and acts accordingly. She lurches her shoulders and hips to the sides, she takes long strides when walking, draws her lips downward and looks cornerwise, in an effort to look

"tough," in which effort she succeeds beautifully, for no one, not even one afflicted with myopia, could possibly think her other than what she is, and what she is trying to show that she is, and what less effort on her part would have impressed just as emphatically. Does she ever rise and make a star? Never, not even by accident, much less the general order of things. What becomes of her? Well, she usually goes from the chorus ranks, and down, "down the shadowy lane she goes," and wherever it ends is her usual earthly finale.

Then there is the chorus girl who is a stick, who goes through her part some way or other, without animation, either good or bad; who puts on her grease paints too thick because she thinks it adds to her attractions, and who sees in the dim vista of the future some male admirer endowed with a plentiful supply of cash who will marry her and make life easy, give her plenty of good clothes, a full pocketbook, and various other nice things of this world in ample abundance. It does not occur to her that a man of ordinary intelligence, with money and the position it usually buys, would look elsewhere for a life partner. She could not exert her mind to the various possibilities with which the future might confront her, besides it is so easy to think pleasant thoughts, and picture scenes in which she can be the leading lady in social life, even if she cannot be on the stage.

What becomes of her? Various things. Sometimes she follows where the tough type leads, again she marries some one with no more ambition or perseverance than herself, so she drifts back again as a "supe," or a chorus girl to whom the word "girl" is a misnomer, for the crow's feet are plentiful about her eyes, and her neck is scrawny and her teeth are false, but her limbs are still good, and with chorus girls the limbs are the long suit, even the voice being a secondary consideration.

But, occasionally, her dream comes true; some man with plenty of money marries her, and they splurge and cut a dash, and the sequel—well, you can read it almost any day in the papers.

Francis Wilson in "When Knights Were Bold" at the Garrick Theatre



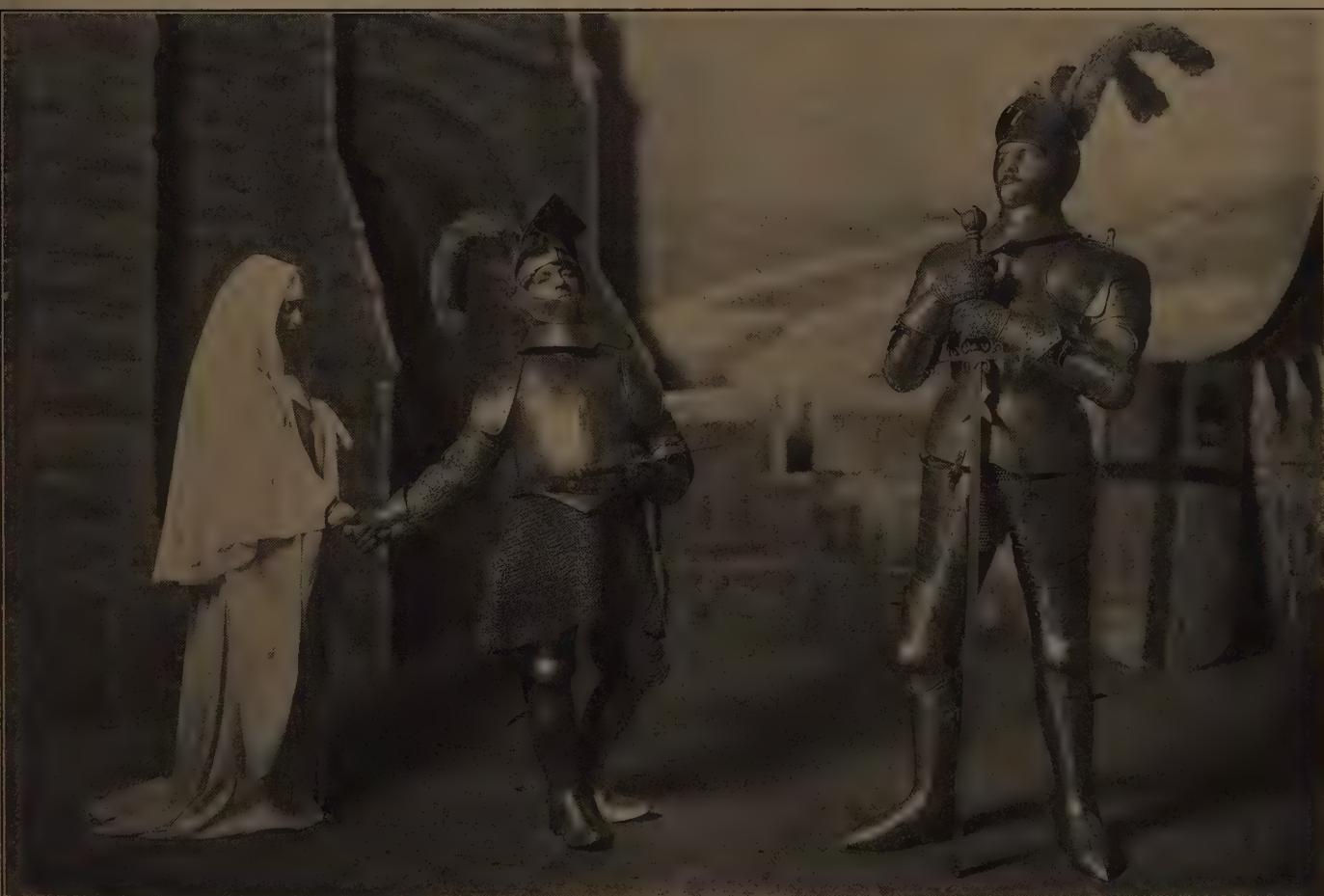
Pauline Frederick

Francis Wilson

ACT I. SIR GUY SCOFFS AT THE DAYS OF CHIVALRY

Francis Wilson

ACT II. SIR GUY IN THE ARMOR OF HIS DOUGHTY ANCESTOR



Pauline Frederick

Francis Wilson

Campbell Gollan

LADY ROWENA URGES SIR GUY ON TO MORTAL COMBAT WITH SIR BRIAN



Bangs, N. Y.

A NEW PORTRAIT OF MARY MANNERLING

Then there are the girls whose hearts are heavy if their feet are light; who work, oh, so hard, and who are handicapped with a mother, or even a child to support; they struggle on, doing double duty, working night and day, long hours and short pay; many heartaches and many setbacks, many temptations and many triumphs over them.

What becomes of them? God knows! They do not tell their troubles—only to their few sympathetic friends; sometimes they fail on the stage and seek other employment, and sometimes they half succeed, and stay there. But whatever becomes of them I am sure if one could look into their hearts we would all wish them success.

Then there are the chorus girls who are "stage struck," who are determined to succeed at any hazard; who perhaps for years had looked forward to a stage career; who had in fancy stood before the footlights and heard the house resound with applause—all for them! Who had in their imagination read their daily triumphs in the newspapers, and the last echoes of the voices of the theatregoers in praise of them. In these daydreams of success they had not figured on going in the chorus, they would scorn anything so low; each had thought any manager, on beholding her and hearing her voice, would immediately recognize

her vocal power and budding genius; but the cold-hearted, calculating manager had viewed them with the same unmoved visage that he viewed all chorus girls—one of the many—and the aspiring candidate to operatic honors who had taken vocal lessons, and whose friends had been lavish in praise, found that instead of condescending to take a small part to begin with, she was in the position of begging the manager ever so hard "to just give her a trial in the chorus." Nothing now is too small. She would even take a part to dust the furniture and retire without singing a note, with nothing but a short insane soliloquy. She would even come in and bow and say: "My lord the carriage awaits."

If she could just get her foot on that lower rung of the ladder she would be thankful; and she gets it there. But the very enterprising, ambitious young person is determined not to hold that foot very long on that particular rung. She tries her level best to please the manager and the audience. She is conscientious in her work and her daydreams of ultimate success do not crowd out the harsh truth that success means hard work, perseverance, patience and even accident. She determines the first three are hers; the last she will hope for, and oftener than not that comes.

She learns the popular soubrette's parts; she sees places where she thinks she could improve upon the "business." She practices before the glass, memorizes every part, and though she may like the soubrette, and really not wish her any ill luck, still she cannot chase the visions from her mind of the night the soubrette cannot play her part, and the anxious manager asks her if she thinks she dare attempt it, she must in fact. The time comes; she gladly acquiesces with fast-beating heart, with nervous tension high; a voice that at first falters and lips that will quiver a little, in spite of her efforts to control them. She tries! "Veni, vidi, vici!"

The audience applauds. It is with her. Her voice comes strong and firm, sustained by sympathy. Not a quiver is in the lips; the eyes flash fire, the nerves tingle with delight, the body is supple with animation and happiness. She lives the part, every iota of it. The curtain goes down; the wild applause of the audience is sweeter music to her ears than the harmonies in her part of the opera which she has sung. She goes out before the curtain, again and again. She bows and smiles, and her heart beats tumultuously. It is the happiest moment in her life! She never forgets it; not even afterwards when the theatre is packed to see her, the

star, of her own comic opera company. Her later triumphs cannot give the joy of that night when, with a single leap, she jumped from the bottom to the middle rung of the ladder; when her ability was acknowledged; when from an obscure chrysalis of a chorus girl she emerged into a beautiful butterfly soubrette; when the manager almost clasped her in his arms, in his eagerness to congratulate, and delight at her success; and the other chorus girls stood still and looked upon her each characteristically—the bold type with envy; the little heavy-hearted girl with approval and a faint desire to follow in her wake; the "stick" with wonder and silly curiosity; and the type like herself, with a firm determination to do likewise when her time should come.

ELLA COSTILLO BENNETT.

An actress who comes out in a leading part, unless it is at short notice on some sudden emergency, has no right to ask for indulgence. She must be greatly excellent in order to succeed to any purpose; and if she is not it will be better for her to fail at once. An aspirant after the highest style of art has no right to ask pardon, because she ought not to essay it without more consciousness of a capacity which leaves forgiveness far from its calculations.—*Nachrichten*.



Photos Otto Sarony Co.

THREE NEW PORTRAITS OF ALEX CARR

This clever young actor, about whose imitations of David Warfield all New York was talking last season, is starring this year with Jefferson de Angelis and Blanche Ring

Alex Carr Tells How He Imitates Warfield

(CHATS WITH PLAYERS No. 57)

"WHEN I am getting up in an impersonation I study the actor, not the actor's work. I want to know the man—not the picture he draws. Let me know the original, and I will know what kind of a picture he will make."

Alex Carr, who a year ago was a clever young burlesquer, doomed in his own and the opinion of others, gipsy-like, to a career of the road and who to-day is a metropolitan star, sat in the property room of the Casino with front-flattened Panama hat pushed off his forehead, at such times as he forgot to remove it. He is a muscular, broad-shouldered young fellow of twenty-nine. His broad face is boyishly smooth. His crisp brown hair curls in close-cropped ringlets about a manifestly bald spot at the back and an aggressively full, broad brow in front. He wore a loose-fitting suit of well-pressed blue serge, and a flowing dark-blue tie of precisely the same shade. He has the habit of tilting far back in his chair when he talks.

He looks at his interlocutor straightly, with never a blink or shift of eye. He speaks somewhat explosively, unleashing all of his tremendous, youthful earnestness in his utterances. One notes the powerful nose formed for cleaving its way through difficulties, the strong abutting jaw, and accepts the physiognomical assurance that Alex Carr is of those who will "get on."

"What do you first notice about the man whom you intend to imitate?"

"First and last and always the temperament of the man. His

makeup does not matter much. That is comparatively easy. The immediate and ultimate and essential thing is to know the temperament of your man. One doesn't go about studying that temperament in a scientific or systematic way. One feels it or does not. In the production at the Circle last season, 'Wine, Woman and Song,' there was a little girl who was billed to impersonate Maude Adams. When she came upon the stage she looked exactly like Miss Adams. So far as looks go she might have been her twin sister, but the moment she opened her mouth the illusion was gone. She had made up perfectly, but she hadn't studied Miss Adams. She didn't know her temperament. To impersonate any one you must make yourself feel as that person feels, and you cannot feel as he feels without knowing his temperament."

"What did you first feel about David Warfield's temperament?"
"His simplicity and sensitiveness."

"And what physical characteristics did you notice?"

"I observed his greatest trick. That is a trembling of his lower lip. He has an exceedingly expressive lower lip and he has perfect mastery of it. The instant that lower lip began its pathetic wobble the audience began to cry. That followed inevitably as effect always follows cause."

"Another characteristic trick was the way he drew his breath through his nose when he was moved to cry, but was trying to hold back his tears. That was splendidly done. Moreover, it was



White

ELLA SNYDER

Recently seen as Fif in "Fascinating Flora" at the Casino

absolutely natural. It was what every one else would do who was trying to keep back his tears.

"I next studied his way of getting fine natural effects with his eyes. He has fine, expressive eyes, and he plays all sorts of dramatic tricks with them. His eyes are unusually bright. At first it seemed to me that there was a different light in them when he expressed humor and when he denoted pathos. But I found that it was the same degree and kind of light exactly, but that he secured his effect of pathos by a direct gaze, holding that light steadily, converging it all upon one spot, directly in front of him. The light of humor was the same, but the humorous effect he secured as he did when he played the Jew in 'The Auctioneer,' by a sidelong glance, side shafts, as it were, of the light."

"Mr. Warfield is a wonderful student of detail. Did you notice how he always stands?"

The back tilted chair came down upon its forelegs with a thud, and Alex Carr sprang to his feet. He stood with most of his weight upon his tan shod left foot. The right foot was bal-

anced upon the edge of the sole. The sole was turned, a broad side toward the right. Standing thus balanced upon his left foot with the right curiously turned outward, he smiled.

"The sort of musician Herr von Barwig was always stand that way. He had been an orchestra leader. All band leaders stand this way."

"You are observant."

"I see everything. Warfield's habitual posture was a most expressive one. You remember that little, hopeless stoop of his. There was heartbreak in every line of it. I copied that not by studying the angle of the stoop before a mirror, but by feeling as Warfield felt when he stooped. I tell you, acting is not objective. It isn't nine-tenths a matter of muscle, as one of your Broadway stars declared. It is almost wholly subjective. Feel sad and you will look sad. Feel large and—"

"Then if you wish to be tall upon the stage feel tall?"

It was what Mme. Nazimova had said of her marvelously elastic muscles; what Edmund Breese had declared of his power to increase his height by an apparent eight or ten inches. This man from a ruder school than they repeated their formula, repeated it with the enthusiasm of a discoverer.

"You must get into the mood of tallness. And to do that you must give yourself time and the right conditions for getting into that mood. When I was impersonating David Warfield in 'The Music Master,' and was standing in the wings waiting to go on, it was understood that no one could come near me. A man should be alone in his dressing room for at least ten minutes before he goes on the stage."

"Then you would not give interviews between acts?"

"I shouldn't want to. The men and women who give them are not conscientious. A player should have time and quiet to get himself into the mood of the part. Preparation to go on is a kind of self-hypnosis. He requires a little time to induce the hypnotic state."

It was patent to one semi-blind that David Warfield is Alex Carr's chief enthusiasm. Habitually he is an exceedingly earnest young man, but his features relaxed in a boyish smile when he spoke of the eminent actor, his imitations of whom had opened the gate upon his own path of prosperity.

"He is the greatest actor of them all. He does the things I would like to do, is the kind of actor I want to become." The gray eyes that had the gleam of metal in them before took on the softness of daydreams. "I like his naturalness. He does what a man would do in his own home, does it in just that way. That is what I like. That is naturalism. It is life. Of course, there was stifled an infant sigh, smothered at its birth, "that was Warfield plus Belasco. Mr. Belasco is a genius and a student of life. He soft pedals everything, for he knows that custom puts the soft pedal upon everything. This is the twentieth century. The habit of rant went out with the foolish romantic plays and the silly costume scenes of the eighteenth."

Back he went to his first proposition that to imitate a man's impersonations the imitator should study the man, not the man's work.

"If, for instance, I should imitate De Wolf Hopper, and I may, I should prefer to study him in his own home. Mr. Hopper is a man of great personality. To know his temperament I ought to see him in his home, in his every-day habits, in the undress, so to speak, of his soul. If I know the man, as I said, I will know what kind of a picture he will draw."

"In the new piece in which I am to appear with Mr. De Angelis and Miss Ring I am to give a burlesque of Abeles in 'Brewster's Millions.' I have never seen the play, but I shall burlesque the man who wants to give away a million dollars. I know very little about the idea, but I shall build upon it, of course. No one has ever written any of the essential business of the play for me. I put it in myself. When I went on as the Music Master in 'Wine, Woman and Song,' I had ten lines. You saw the piece. I had built the part from that beginning. In the new piece I am also to give imitations of Willie Collier." Again the

Robert Edeson in His New Play "Classmates"



Frank McIntyre

Robert Edeson

Wallace Eddinger

ACT I. HAZING THE "PLEBES"



Photos White

Flora Juliet Bowley Robert Edeson Wallace Eddinger Maude Granger
ACT I. DUNCAN (MR. EDESON): "YES—I STRUCK HIM!"



Sidney Ainsworth

Robert Edeson

Wallace Eddinger

Frank McIntyre

ACT III. LOST IN THE SOUTH AMERICAN JUNGLE



White, N. Y.

EDWARD MARTINDELL AND THE TOTEM POLES IN "THE ALASKAN" AT THE KNICKERBOCKER THEATRE

Totems are Indian family gods. They consist of images of birds and beasts rudely carved in wood and are symbolic of the different clans. Their introduction on the stage is a distinct novelty

smile of sunshine broke from behind the cloud bank of his seriousness. "There is a wonderful actor. His methods are admirable. I like his neatness of method, his quietness. Candidly, he does a few things I wish he wouldn't. This." The actor placed his finger against his cheek with an odd feminine movement. "But he is a great comedian. It is a liberal education to watch him through a performance."

There was praise, too, for another player; this one was in his own company.

"I am going to sing a couple of songs. One is with Miss Ring. She is an excellent singer."

To a question about his ultimate aim Alex Carr replied with one smiling word, "Success."

"I like money well enough. I care as much as the average man for the good things money can buy, but I don't care too much for them. I never had any desire, for instance, to be a millionaire. But I want to play well the simple, natural, manly rôles I hope some day to have. And that will be success for me. To do that which you like best as well as it is possible for you to do it, is success."

For the first time in the half-hour's chat the earnest young man laughed. "Perhaps the reason I don't want to be a millionaire is because I have known several millionaires. They were not 'good company.' I have never known a man of money who is. It is the man who feels as well as thinks, the man who understands, who is the best companion, the most loyal friend. Say to a man of money, 'Isn't that an exquisite passage in the opera?' or 'Isn't that a wonderful massing of clouds in the West?' and he will reply indifferently, 'Yes. The other day I met a man who had just made a deal—' Say it to an artist of any sort, a

musician, a painter or an actor, and his face will glow with appreciation of the sight and the thought behind the sight."

It was a most heterodox remark that fell upon Lee Shubert's ear when he sent for this young man and broached his plan for starring him.

"But I don't want to be starred, Mr. Shubert."

The manager begged him to repeat the remark. It was the first time he had ever heard it fall from a player's lips. It had the charm of uniqueness.

"At any rate, not alone," persisted the reluctant actor. "Put some other radiant ones in the company."

"But why?" asked the puzzled director of stage destinies.

"Because I want to see whether I can stand out with a few stars about me. Any one can stand out with a chorus flanking him. But let me try my mettle with stars. If I can make myself felt and seen then I shall have some assurance for the future. If I can't you will not be the loser."

The manager looked as through a glass darkly at this rare creature of the boards. He asked for time for reflection. The result is the combination of Jefferson De Angelis, Blanche Ring and Alex Carr.

The new star saw David Warfield but once in "The Music Master," yet so admirable was his reproduction of him that when Mr. Warfield dropped into a theatre in Providence and saw his wonderful presentment of the bent, halting figure, the silvery hair, the sad face with its occasional sly smile, he said: "I feel as though I had been seeing myself in a looking-glass."

It was twenty-nine years ago, at Rumni, in Russia, that this remarkable mime was born of a rabbi father. When the lad was seven years old they removed to Canada and established them-



Sarony

MARY BOLAND

Leading woman with Dustin Farnum in "The Ranger"



Sarony

HUNTLEY WRIGHT

English comedian seen in "The Dairymaids"



Otto Sarony Co.

JULIA SANDERSON

In "The Dairymaids" at the Criterion Theatre

selves in Winnipeg. At twelve years of age there came that sun-daring of domestic ties called "running away from home." An alleged artist gave him employment at sweeping the floors and opening the doors of his studio, repaying him with three dollars a week. When the employer found the boy finishing a crayon reproduction of the office boy's grandmother he discharged him to remove a dangerous competitor from the business.

Trampwise the boy drifted to St. Paul and persuaded the manager to permit him to sing a then popular song, *The Passing Policeman*. For this he received six dollars a week. Having improved the song by introducing some business, he received eight. For a year he remained at the music hall in the humble capacity of a dramatic roustabout. Then his activity as the hindlegs of an elephant so displeased the less agile comedian who agitated the forelegs that the comedian kicked him. That kick nearly cost the stage Alex Carr. He foresaw it, albeit sighingly, forever, and found employment in a clothing store where he tried hard to convince himself that his was the genius of a mercantile career. But the call of the stage sounded louder than the clink of the day's receipts. At the opening of the Nashville Exposition Alex Carr was there slaving as a bondman of the galleys for a

tent manager who employed a barker after the fashion of the lesser Coney Island resorts. From the tent he graduated to the cafés of Nashville, dancing, singing, and giving vivid impersonations of local celebrities of the city. This lasted for a year. Then he went to Louisville where he received his rude training in burlesque in similar resorts. In the wake of the Exposition he went to Buffalo where he was engaged for "The Stroke of Twelve" in which he played for two years. The Trocadero in Chicago engaged him for a line of Jewish impersonations similar to David Warfield's in his pre-legitimate appearances. "Wine, Woman, and Song," in which David Warfield says he saw himself "as in a looking-glass," followed. His success was immediate. All New York flocked to see the young actor's remarkable imitation. Then came the Shuberts with their offer of stardom.

"Carr," called the master of rehearsals from without.

With a swift adieu, an earnest handclasp, the young man mingled with the army of players. By reason of the breadth of his shoulders, the exceeding seriousness of his face and the concentration of his gaze, even in the prose of a morning rehearsal in mid-August, Alex Carr "stood out."

ADA PATTERSON.



White

EDGAR SELWYN
Now starring in "Strongheart"



AS PEER GYNT
The last rôle he played



AS BARON CHEVRIAL
The part which made him famous



AS BEAU BRUMMEL
His most successful impersonation

Richard Mansfield's True Rank as an Actor

RICHARD MANSFIELD, who died at New London, Conn., on August 30 last, was born in Berlin, in 1854. His mother, Mme. Mansfield-Rudersdorf, was a dramatic soprano of the first rank, his father a violinist in her company. From his birthright the deceased actor inherited his temperament, his artistic gifts, as also most of his eccentricities of character and conduct, for if report says true, Mme. Rudersdorf was a remarkable person from any point of view. Early in his life, his mother settled in Boston, and there the future actor grew to manhood. His earliest intention was to become an artist. His first attempt at earning a living was in the wholesale department of a dry-goods store in Boston. After this experience he drifted to London with the intention of becoming an artist, and there began the real struggle. It began with starving, a good diet for art creation.

Richard Mansfield, whatever place posterity may award him, was certainly the foremost of American actors. His place in the affections of the American people was not won as was that of Forrest, Booth, Jefferson, McCullough, Charlotte Cushman, or Mrs. Gilbert, by the lovable qualities of heart, but by his sheer force of character, art instinct, and intellectual power. The public, perhaps misled by the many stories current of his alleged unamiable qualities, had no affection for the man, yet respected the actor as a leader in his profession.

It is a curious analogy to note the marked resemblance in certain characteristics between Edwin Forrest and Richard Mansfield, and the beginnings of both men; and what is also remarkable,

both men recruited largely their artistic gifts from their Teutonic blood. Forrest's mother was of German descent and Mansfield was German all through. The former, by the force of sheer genius rose from a super in the old Walnut Street Theatre, Philadelphia to be the greatest acknowledged actor of his day, and Mansfield with a first-class education (Forrest had little or none) triumphed

over maternal neglect and the public's indifference to be the leader on the American stage, and after the death of Sir Henry Irving, easily first upon the English-speaking stage.

As with Forrest, Mansfield was cordially disliked by both managers and players. It was more fear of Forrest's rugged, impetuous temper than actual dislike of the man, and all united in acknowledging his greatness as an actor. Mansfield, on the other hand, was damned by almost every actor and actress he had ever had in his company, no doubt often without due reason, for Mr. Mansfield could be the most urbane of mortals if handled with proper tact. Those who had business dealings with Mr. Mansfield declared him to be an "impossible man." He dealt with few dramatists in his time, and when he did it usually ended in a row. Forrest's latter life was embittered by his marital troubles, whereas Mansfield had an ideal home life and was one of the most charming of hosts and entertainers. Off the stage, Mr. Mansfield led the life of a clean-cut, high-toned American gentleman. He made few friends, but they were well chosen and he kept them.

It is difficult with so short a perspective to assign to the deceased his true



Marceau THE LATE RICHARD MANSFIELD

rank as an actor. That he was a great actor, ranking with those who have been esteemed truly great is more than doubtful. The adjective "great" is applied so indiscriminately nowadays by the enthusiastic press agent that it has become applicable to any or all forms of stage entertainment, and is used just as literally for a vaudeville show as for the best work of the world's most famous artists. It would seem that the best place one can logically assign to this dead artist is that he was a clever, versatile, and highly cultivated eccentric comedian, which we sometimes call a character actor. For an analogy one may well compare Mr. Mansfield to Mr. Beerbohm Tree in London, and to the Elder Coquelin in Paris. The latter originated the rôle Cyrano de Bergerac in France, and Mansfield had

and in fact left him in the drawer of a bureau, and that subsequently he was rescued from the ship and carried ashore by a sailor. Is it any wonder that this man, in his early training, knew little of sweetness, and that his stage work lacked this absolutely essential quality to make it truly great. Moreover, his Teutonic blood (as is clearly seen by all the work of all the German actors who come to this country) was against real greatness as an actor, but favored versatility and an appreciation of the oddities of human nature with a strong leaning toward the extremes of types, those of sinister import preferred, rather than those expressive of a nobility of spirit. Tommaso Salvini once said to the present writer that while he understood the fierceness and nobleness of Othello, the pathos and grandeur of Lear, the weakness and ambition of Macbeth, he never could mould his spirit to the sweetness that underlies the character of Hamlet. Neither could Mr. Mansfield. And yet, looked at from the point of view or understanding of the average theatregoer, one can readily see why Mr. Mansfield was held to be a great actor. Glance at an apocryphal répertoire for a week:

Monday, "Richard the Third"; Tuesday, "Beau Brummel"; Wednesday matinee "Prune Gail"; Wednesday, "Slylock"; Thursday, "Cyrano de Bergerac"; Friday, "Love me Tonight"; Saturday matinee, "Peer Gynt"; Saturday, "Old Jeky"; and Mr. Hyde.

and the following week, for a month, he could cut off of his répertoire exactly a different rôle for every performance. Therefore, it is small wonder that so all but the discerning few he will remain for all time to come a great actor. These few know that there did exist the divine offering but it was not of the highest order.

A glance at some of the parts which the actor essayed during his twenty-five years of stage life before the American public, and those in which he succeeded best, will show clearly in which direction his greatest artistic and



AS DON CARLOS

that privilege in this country. His performance of the rôle was a triumph for the American actor. It added largely to his fame, and made him a rich man. There was considerable controversy as to which of these two artists had best realized Rostand's famous hero, the verdict generally being that Coquelin's performance had more repose, more emotion and humor, and Mansfield's more virility and sentiment.

What was there in the makeup of Richard Mansfield, the man, that makes us shay of according to him the very highest place as an actor? Mansfield, the man, had an embittered spirit, inherited from a lack of genuine sympathy as he grew up so hardened. His education, his home training, was all in the direction of an art developmental. Of motherly sympathy, affection, tenderness, he never knew what they meant. Then when he started out in the world for himself this feeling of bitterness was further engendered by his first taste of the basic of life. Mansfield used to tell the story that when his parents landed at Helleysland when he was a baby, that they actually forgot to take him ashore,



AS RICHARD III



AS SHYLOCK



AS RICHARD III

sympathetic force lay. It is a chronicle of success and failure. It is an old story how he achieved his first success. James H. Stoddard had refused the part of Baron de Chevrial in "A Parisian Romance" at the old Union Square Theatre because it was unsuited to him, and the unknown young actor, Richard Mansfield, eager to play it, made himself famous in a night.

The first thing an actor must consider for the stage entrance of a character is the "makeup." He studies the portrayal of the character in his closet, but the eye of the auditor is the thing which creates his first impressions. Therefore, "makeup" is of immense importance to carry conviction and convey authority across the footlights. Perhaps every theatregoer is familiar with Mansfield's "makeup" as the Baron de Chevrial. If he had never spoken a word of the text but acted the entire part in pantomime, that "makeup" would have been sufficient to reveal the Baron's lecherous nature and the rotten purposes of his life and career. Upon his first entrance the "makeup" of the Baron de Chevrial told the whole story. Mansfield realized this, and he had his success won right there. The half-palsied

hands, the halt in the gait, the cynical humor captured the town and the nation. Never in his entire career did he score a greater success than upon that first night. Mansfield knew that the play was cheap and tawdry, unreal and unsympathetic, but he saw the immense possibilities of the part, and his daring impersonation of it placed him at one bound at the top. He knew, too, that the only compensation in the play was the death of the Baron, and a marvelous death scene it was, defeated and broken. So here was clearly an artistic conception of greater possibilities of what the author intended should only be a minor eccentric part. Many actors, and some good ones, too, have essayed the Baron, but none of them have been able to improve upon Mansfield's creation.

Mansfield had, too, a keen conception of the laws of contrast.

What he wanted to follow the Baron was a comedy with a serious turn to it, but this he was not able, at the moment, to obtain. After this he went to England again, and made his first appearance in "Richard the Third." Irving took him up and backed the enterprise. It was bad business to attempt to establish a rival, and the result was a dire failure financially, which led for years to the estrangement of the actors. When Mansfield brought his performance of Richard to Wallack's Theatre it played there to meager business, and only really caught the town at the very close of the engagement. This was almost immediately fol-

lowed by his success as Beau Brummel, again a trumpery play, but a fine part and a masterful impersonation, an idealized creation, for the real Brummel was an utter cad and sponge, and it is not on record that he ever did a magnanimous thing in his life. Richard remained Mr. Mansfield's popular Shakespearian rôle, although it may be held in the future that on its merits his Shylock was his best performance of any of the Bard's works. Mansfield, temperamentally and intellectually, had a keen sympathy with both Richard and Shylock. In the former he was able to let loose his fiery temper, to play the dictator, to give full play to his imperious nature, and by sheer strength of will-power, to sway and bend those about him, and to die fighting, sword in hand. Shylock to Mansfield seemed to be the man tricked, robbed of his due, and bent upon getting it back. Mansfield saw in the oppressed Jew, demanding his pound of flesh, his due, himself, his early struggles, his belief in the injustice of the world. All these seemed to him to center in Shylock, and his performance was that of a man demanding exact justice, and determined, come what may, to get it. It was not necessarily a Jew,

who asked for justice, but all mankind, and it seemed safe to say that had he lived to revive Shylock, he would have won added laurels.

His greatest Shakespearian failure was his Brutus. Just what Mr. Mansfield saw in the part for himself can now never be known, although an anecdote told this writer by the late A. M. Palmer, then his manager, seems to explain the matter. Mansfield appeared at every rehearsal and also at all of the performances carrying a handsome palm leaf over his left arm. Now there is nothing in the text or the legendary business of the part to account for this palm leaf, except the theory put forward by Mr. Palmer that Mansfield, being an Imperialist himself, had taken to the imperial *sui generis*.

"Henry the Fifth," one of Shakespeare's worst acting plays, affords any actor a poor opportunity, and Mansfield was no worse than any of his predecessors in the part. In fact, he redeemed a dull part by his delightful scene with the Princess Katherine, Act V, in which his proposal of marriage as the blunt soldier and not the King—

"Thou wouldest find me such a plain King, that thou wouldest think I had sold my farm to buy my Crown"—

will be remembered as a ray of light upon an otherwise spiritless performance. And again—

"Do you like me, Kate?"—

will be remembered as a

(Continued on page ix)



MR. MANSFIELD AS IVAN THE TERRIBLE



AS CYRANO DE BERGERAC



MR. MANSFIELD IN HIS STUDY

The Memoirs of Adelaide Ristori

A DELAIDE RISTORI was one of the world's great actresses. A woman of amazing personal power, gifted with extraordinary histrionic genius, she rose steadily, says Mr. G. Mantellini, the English translator of her memoirs, to a position of prominence in Italy and carried the glory of its dramatic art into all the civilized countries. When she died last year the whole world mourned. Emperors, kings, queens, statesmen, literary celebrities sent telegrams or attended the funeral, and the municipal council of Rome decreed that in all the schools the teachers should deliver a lecture in honor of the actress to impress upon the youth of her country her virtues and her talent. When artists like Ristori, Rachel, Talma, and Booth die, their life-work does not perish with them. Their triumphs remain as an inspiration for future generations of players and playgoers. In her memoirs,* just published in America by Messrs. Doubleday, Page & Co., Mme. Ristori tells the story of her brilliant career.

Her father and mother were, she says, modest dramatic artists, and she was an infant hardly three months old when she made her stage débüt in a farce as a babe in swaddling clothes. Her second appearance was at the age of three as a child kidnapped by a villain in a melodrama entitled "Bianca e Fernando."

"At the age of four and a half they made me recite in little farces in which they intrusted to me the principal part. Do not accuse me of a lack of modesty if, out of respect for truth, I mention in these memoirs the good profits that the manager realized from my appearance upon the stage. Noticing that I was so much liked by the public, and understanding that I was forming an essential part of our small company, I began to take up the tone and the ruses of an adult. I remember at that time it was customary for the most loquacious and popular actor of the company, during the intermission before the last act of the evening, to come before the footlights and announce to the audience the performance for the following night, mentioning which actor or actress would play the principal part in the production. And, according to the interest which the audience showed for the actor announced, one could hear a murmur of approbation or even applause. The members of the company would remain behind the curtain listening with interest to this manifestation of the audience. Naturally, I also had my ambitious curiosity and, when they announced that the short play that would come at the end of the performance would be assigned "with particular care" to the little Ristori, and the audience broke into applause, all approached me to congratulate me. Then I would move out between the wings, my tiny hands in the pockets of my little apron, nodding my head, shrugging my shoulders, and saying in a vexed tone of voice, 'What a bother to have to recite always—always!' But in my heart I was jubilant."

When fourteen years of age she was entrusted with maid parts and soon afterwards began playing ingénue rôles in the Royal

Theatre at Turin, in the company being such beacon lights of Italian art as Vestri, Marchionni, Romagnoli, Righetti, etc.

"My engagement was to have lasted three years, but after the first year I was promoted to the parts of first lady and in the third year to absolute leading lady. To such unlooked-for and flattering results I was able to attain, by ascending step by step through the encouragement and admittance of my excellent teacher, Madame Carlotta Marchionni, a distinguished actress, and the interest of Gaetano Bazzi, who also had great affection for me. It was really then that my artistic education began. It was then that I acquired the knowledge and the rules which placed me in a position to discern the characteristics of a true artist. I learned to distinguish and to delineate the comic and the dramatic passions. My temperament caused me to incline greatly toward the tender and the gentle. However, in the tragic parts, my vigor increased. I learned to portray transitions for the sake of fusing the different contrasts: a capital but difficult study of detail, tedious at times, but of the greatest importance. The lamentations in a part where two extreme and opposing passions are at play are like those which in painting are called ' chiaroscuro,' a blending of the tones, which thus portrays truth devoid of artifice.

"In order to succeed in this intent, it is necessary to take as model the great culture of art, and also to be gifted with a well-tempered and artistic nature. And these are not to be confined to sterile imitation, but are for the purpose of accumulating the rich material of dramatic erudi-

tion, so that one may present oneself before the audiences as an original and artistic individuality. Some people think that distinction of birth and a perfect education will render them capable of appearing upon the stage with the same facility and nonchalance with which one enters a ballroom, and they are not at all timid about walking upon the boards, presuming that they can do it as well as an actor who has been raised upon them. A great error!

One of the greatest difficulties that they meet is in not knowing how to walk upon a stage, which, owing to the slight inclination in construction, easily causes the feet to totter, particularly if one is a beginner, and especially at the entrances and exits. I myself encountered this difficulty. Though I had dedicated myself to the art from my infancy and had been instructed with the greatest care every day of my life by my grandmother, at the age of fifteen my movements had not yet acquired all the ease and naturalness necessary to make me feel at home upon the stage, and certain sudden turns always frightened me.

"When I began my artistic apprenticeship, the use of diction was given great importance as a means of judging an actor. At that time the audience was critical and severe. In our days, the same audience has become less exacting, less critical, and does not aim to improve the artist by pointing out his defects. According to my opinion, the old system was best, as it is not in excessive indulgence and solely by considering the good qualities, without correcting the bad ones, that real artists are made. It

is also my conviction that a person who wishes to dedicate himself to the stage should not begin his career with parts of great importance, either comic, dramatic or tragic. The interpretation becomes too difficult for a beginner and may harm his future career: first, the discouragement over the difficulties that he meets; secondly, an excessive vanity caused by the appreciation with which the public apparently honors him. Both these sentiments will lead the actor, in a short time, to neglect his study. On the other hand, by taking several parts, he becomes familiar with the



Courtesy Doubleday, Page & Co.

ADELAIDE RISTORI AS MARIE STUART

*"Memoirs and Artistic Studies of Adelaide Ristori, rendered into English by G. Mantellini." Illustrated from photographs and engravings. 263 pages. New York: Doubleday, Page & Company.

means of rendering his part natural, thus convincing himself that by representing correctly characters of little importance, he will be given more important ones later on. Thus it will come about that his study will be more careful."

By the year 1840, Ristori's reputation as leading lady was established and her passion for the stage amounted to an obsession.

"I had reached the desired goal, not without having struggled against the greatest obstacles. But I was in love with my art, and it was by meeting obstacles that I was gaining new strength. Fatigue never discouraged me. So great was my passion for the stage that when my manager granted me an evening's rest for the sake of saving my strength and also with the cunning object of causing the public to desire my presence the more, I felt like a fish out of water. I did my best to take advantage of that free evening by employing it in the study of some new and difficult part. I applied myself to it passionately, with the greatest possible enthusiasm; but when the hour of the performance struck, a sort of restlessness would take hold of me which I wasn't able to quiet. I seemed to hear the first notes of the orchestra, the impatient murmur of the audience and the exhilarating roar of the applause. Then I would walk up and down the room with long strides, endeavoring to distract my mind, and repeating from memory some lines which I had studied—but in vain! Irritated by not succeeding in accomplishing anything, I would suddenly enter my mother's room, exclaiming, 'Shall we go to the theatre to spend an hour?' 'Let us go,' she would answer, 'if you cannot keep away from it!' Quickly we would don our wraps and hats, and be off. Having reached the theatre I was often overcome by my gay humor, and would think of all sorts of pranks to play upon my fellow actors. . . . However, my mood was not always gay. Often I was downcast by inexplicable sadness which, lying like a piece of lead upon my heart, filled my mind with sad thoughts. I think that this strange uneasiness of temperament was to be attributed entirely to the excessive emotions which I experienced when playing certain passionate parts.

"I interpreted so realistically the parts I took that even my health became affected. One evening when I was playing 'Adrienne Lecouvreur,' the tension of nerves and mind during that last act of delirious passion was so great that when the curtain dropped at the end of the drama, I was assailed by a sort of nervous attack, and experienced in my brain a drowsiness, so that I lost consciousness for a period of fifty minutes. When I was under the influence of similar emotions, a sense of melancholia would take hold of me. Then I would have a walk to the cemetery. I would remain a long time within that peaceful enclosure, stopping from time to time to read the inscriptions over the various tombs, and I was moved to pity, even to tears, if I came upon the tomb of a young girl taken in the bloom of life from desolate parents, an adoring husband, or from her children, and I would return home with my spirit extremely grieved. Often as soon as I had arrived in a new town and visited the picture and sculpture galleries, I contrived to obtain permission to visit the insane asylum. When it was not the cemetery, it was there that the impulse of the moment would carry me. Demented young girls were those who attracted my sympathy, and their sad, tranquil forms of insanity permitted me to enter their cells, and I would entertain myself with them; and they had a special love for me, making me the confidante of their sacred griefs. Often I heard the same old story—Treachery! Abandonment! With the passing of years, I succeeded in outgrowing such eccentricities. By mastering my nerves, I freed myself from those romantic ideas and nothing could distract me from my studies."

It is interesting to know Ristori's opinion of the other famous actresses of her time. Here is her estimate of Rachel:

"As soon as Rachel made her appearance on the stage, I understood at once the power of her fascination. She looked like a Roman statue! Her majestic carriage, her regal bearing, the folds of her mantle, everything was presented with admirable artistic skill. Perhaps the critics might have taken exception to the stiffness of the folds of her skirt, which were never disarranged. It is easy for me, a woman, to comprehend the reasons for this. Rachel was very thin and was using every effort to conceal it. But how admirably she did do it! She possessed modulation of voice to a high degree—at times she was fascinating. In the stupendous culminating scene, where we have the imprecation against Rome and the Romans (in 'Les Horaces') she uttered such accents of hatred, of rage, that the whole audience was frightened. I had—without any hesitation—confirmed the verdict passed with all Europe upon the eminent qualities which had gained for Rachel her glorious fame. She not only possessed genius for the stage, power of forceful expression, nobility of features, reality and nobility of pose; she also knew how to enter into the life of the character that she represented, and she held herself in it from the beginning to the end of the play, without neglecting any details, producing majestically all of its great effects, and giving scrupulous attention even to the least noticeable. It is only by attaining such exactitude that one may be proclaimed a great artist.

"I could only feel, hear and see her, and I paid tribute to her with my most frantic applause. How well I appreciated, after that evening, the impartial criticism which declared that there existed between us no points of comparison derogatory to either one. We were following two totally opposite ways; we had two different manners of expression. She could inflame an audience with her outbursts, though academic, so beautiful was her diction, so stately her acting. In the most passionate situations her expressions, her poses, everything was regulated by the

rules of the traditional French school; nevertheless the power of her voice, the fascination of her looks were such that one had to admire and applaud her. We Italians, in playing tragedy, do not admit that, in culminating points of passion, the body should remain in repose; and in fact, when one is struck either with a sudden grief or joy, is it not a natural instinct to carry one's hands to the head? Well, then, in the Italian school, we maintain that one of the principal objects in reciting is to portray life and reality, what nature shows us."

Regarding Bernhardt and Duse she expressed herself as follows in a letter to her friend, L. D. Ventura:

"I have the same opinion that you have on Sarah Bernhardt, but we must agree that she has great talent and great artistic perspicacity. Now she has deteriorated in the exposition of her qualities, but at the climax she has a wonderful supremacy of idea, not to be equaled by anyone. Duse has talent, and is unique after Bernhardt in *fin de siècle* methods. She is more human, however. Her facial mobility and absence of artificiality are gifts, yet art like hers will die. Beware! I am extremely fond of her and know her well, which has not prevented me from telling her what I am telling you. If she is reluctant at being interviewed in America, it is due, in my belief, to the horror she has of misconstruction, for she cannot speak English at all. Duse is no humbug! . . . She (Duse) is not guiltless of those defects which I have pointed out to her and which, in my opinion, do not give to her the right to celebrity. I do not deny D'Annunzio's talent, but he must stop writing for the theatre. Duse has a great talent, but she is ill, neurotic, like our century. Everything is nerves now."



LULU GLASER IN "LOLA FROM BERLIN"



The King of Hearts eats apple tarts
Each night at ten o'clock
Then smacks his lips and slowly sips
His crystal-clear *White Rock*.



THE FIRST PRINCIPLE

of the hygiene of the hair and scalp is shampooing with

PACKER'S TAR SOAP

PURE AS THE PINES

"The manipulation of the scalp by means of a lather of Packer's Tar Soap is an efficient precaution against the occurrence of premature baldness. Were the practice more usual there would be found far less early baldness than exists at present."

Cyclopaedia of Medicine.

THE PACKER MFG. CO., NEW YORK



For Old Age
In the evening of life, when age is full of beauty, precaution should be taken to keep the forces of life at their best. Without the vigor and active recuperative powers of youth, we must ward off those little ailments that with impaired age are often forerunners of serious sickness. Nature to an extent should be aided and the system fortified by a nourishment that will enrich the blood, strengthen the nerves and revitalize the entire body. These properties are all found in

Pabst Extract

The Best Tonic

Glowing and sparkling with vitality, it is the staunch vigor of barley malt and hops, rich in the tissue building qualities of the former and the splendid tonic properties of the latter. This highly nutritious liquid food, in its palatable and predigested form, is welcomed and retained by the weakest stomach, being easily assimilated by the blood, and carries in it those properties that revitalize and rebuild the muscles and nerve tissues.

Pabst Extract

The Best Tonic

strengthens the weak, builds up the run down, cheers the depressed. It will nourish your nerves, enrich your blood and invigorate your muscles. It gives sleep to the sleepless, relieves the dyspeptic and is a boon to nursing mothers.

For sale at all Leading Druggists
Insist upon the Original

Guaranteed under the National Pure Food Law
U. S. Serial No. 1921

Free Picture and Book

Send us your name on a postal for our interesting booklet and "Baby's First Adventure," a beautiful picture of baby life. Both FREE. Address
Pabst Extract Dept. 23 Milwaukee, Wis.



E & V COLOGNE

No 4711

An exquisite perfume and a luxury for refined tastes. A boon in all Seasons, but indispensable during hot Summer months.

BEWARE OF IMITATIONS.
Ask for "Forty-seven-eleven."

FED. WÜLHENS, Cologne 1/2, Germany.
ESTABLISHED
WÜLHENS & KROPP,
295 Broadway, New York.

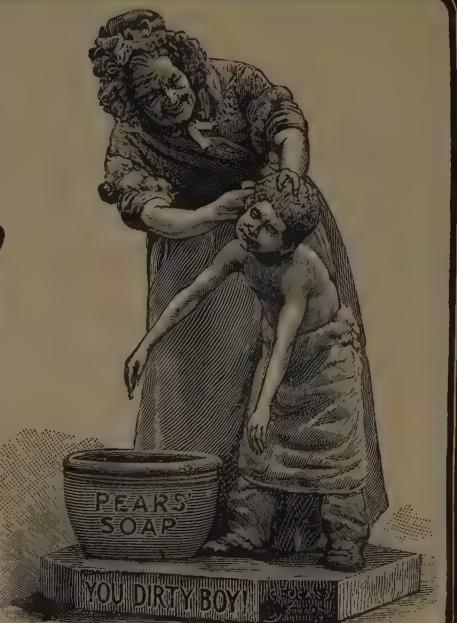
Send for our free sample book.



To preserve the natural loveliness, softness, and freshness that constitute one of the greatest charms in children, always use

Pears' Soap

which is completely pure is of the highest possible quality, and possesses just those special emollient properties necessary for keeping the complexion young and beautiful.



A Chiclet is a tiny, firm morsel of delicious chewing gum enveloped in a dainty candy coating, flavored by six drops of pungent peppermint—a remarkably appetizing combination. In five and ten cent packets and in bulk at five cents the ounce, at the better kind of stores all over the United States and Canada. If your dealer can't sell you Chiclets send us ten cents for a sample packet and booklet.

FRANK H. FLEER & CO., INC.

525 No. 24th Street

Philadelphia, U. S. A.

Fine Hair Needs Proper Care

No matter how beautiful and luxurious your hair, it needs constant care and nourishment. Or if it is lustreless and scanty persistent and intelligent treatment will quickly improve both the quality and the quantity. The most reliable methods for cultivating a healthy and luxuriant growth of hair demand the use of a good hair tonic and dressing, and no better can be found than

Riker's Septone

an antiseptic hair food that destroys all germ life, cures dandruff, and supplies the hair's need for nourishment. Septone is a food for thin hair—makes the hair grow and keeps it from falling out, where other tonics fail—creates and sustains the lustre and rich color of youthful beauty. In 25c. and 75c. sprinkler-stoppered bottles.

RIKER'S SEPTONE SOAP provides a refreshing and beneficial shampoo. Purest of liquid "Green Soap" it is the only safe and thorough scalp cleanser; makes the hair soft, lustrous and preserves its natural moisture. 25c. and 75c. sprinkler-stoppered bottles.

There are other Riker Preparations for every toilet use, all of that super-fine quality which has won the unqualified approval of New York's elite society.

RIKER'S VIOLET CERATE is the purest and most effectual skin food and beauty builder—an absolute necessity for every woman who values her complexion. It is not greasy like many toilet creams, but so dainty, sweet and wholesome smelling, pleasant to the most refined. In 1/2 lb. jars, 50c. Box on massage with every jar.

Riker products are sold in the best store in every large city, but if you can't get them in your locality, buy by mail direct from us. Be sure and write today for our handsome free booklets "Beauty Culture" and "Toilet Dainties," which are replete with suggestions for toilet comforts, with descriptions and prices of the complete line of Riker Preparations.

WM. B. RIKER & SON CO., 6th Ave. & 23d St., New York



Stage Anecdotes

Compiled from Various Sources by Will A. Page

Charles Kean said a bad horse was like a poor play; it can't run, and won't draw.

Two theatrical critics were quarreling. "Your articles are the laughing-stock of the town," said one. "The time will come when yours will be returned the other. "When?" asked the first. "When somebody reads them," answered his companion.

An author relating the success of his tragedy to a friend, complained of the injustice of the press in condemning it, "for," said he, "the audience did not hiss it." "No," replied the friend "how could they yawn and hiss together?"

A farce was produced in Bannister's time, under the title of "Fire and Water." "I predict its fate," said he. "What fate?" whispered the anxious author at his side. "What fate!" said Bannister; "why what can fire and water produce but a hiss?"

Mr. Dutton Cook, in his book on acting, tells an amusing story of a Parisian theatregoer who objected to a supper-scene at one of the theatres because through his opera glass he could observe that the labels on the bottles showed the wine to be not of the first quality.

During the last rehearsal of a new piece the manager asked if all the properties were ready. "Everything I have on my list," replied the property-man, with some hesitation, "is ready, but I have just heard Mr. X. ask about the acoustic properties of the house, and I have not yet heard a word about those." "Let them be got at once, and hang the expense," exclaimed the energetic manager.

Sterne, the author of the "Sentimental Journey," who had the credit of treating his wife very ill, was one day talking to Garrick in a fine, sentimental manner, in praise of conjugal love and fidelity. "The husband," said he, with amazing assurance, "who behaves unkindly to his wife deserves to have his house burnt over his head." "If you think so," replied Garrick, "I hope your house is insured."

The elder Mathews one day arrived at a forsaken country inn, and, addressing a lugubrious waiter, inquired if he could have a chicken and asparagus. The mysterious serving-man shook his head. "Can I have a duck, then?" "No, sir." "Have you any mutton-chops?" "Not one, sir." "Then, as you have no eatables, bring me something to drink. Have you any spirits?" "Sir," replied the man, with a profound sigh, "we are out of spirits." "Then, in wonder's name, what have you got in the house?" "An execution, sir!"

KNOWS HOW

Doctor Had Been Over the Road

When a doctor who has been the victim of the coffee habit, cures himself by leaving off coffee and taking Postum Food Coffee, he knows something about what he is advising in that line.

A good old doctor in Ohio, who had at one time been the victim of the coffee habit, advised a woman to leave off coffee and take on Postum.

She suffered from indigestion and a weak and irregular heart and general nervous condition. She thought that it would be difficult to stop coffee abruptly. She says: "I had considerable hesitancy about making the change, one reason being that a friend of mine tried Postum and did not like it. The doctor, however, gave explicit directions that Postum must be boiled long enough to bring out the flavor and food value. His suggestions were carried out and the delicious beverage fascinated me, so that I hastened to inform my friend who had rejected Postum. She is now using it regularly, after she found that it could be made to taste good."

"I observed, a short time after starting Postum, a decided change in my nervous system. I could sleep soundly, and my brain was more active. My complexion became clear and rosy, whereas, it had been muddy and spotted before; in fact, all of the abnormal symptoms disappeared and I am now feeling perfectly well."

"Another friend was troubled in much the same manner as I, and she has recovered from her heart and stomach trouble by leaving off coffee and using Postum Food Coffee."

"I know of several others who have had much the same experience. It is only necessary that Postum be well boiled and it wins its own way." "There's a Reason." Read "The Road to Wellville," in pkgs.

Mansfield's True Rank as an Actor

(Continued from page 284)

ghtful mixture of the artless lover and blunt heir, with the king's mace underneath. In his comedies, Brummel certainly comes first in the estimation of the public. The part was a creation. As elsewhere stated, it had no counterpart in the real Brummel. But it satisfied the critic's ideal of what Beau Brummel should or might have been, and this is, of course, the actor's *métier*. Perhaps "Prince Carl" (originally a melodrama) came next in public esteem, but the play was unworthy of the actor's real status as an artist, although as good an authority as late George William Curtis declared it to be a perfection of fooling." The best that can be said for "Prince Carl" is that Mansfield made his very own, and it will be a generation before another actor can follow him in it, if ever. "Onsieur," a play of his own, purported to be a picture of his own life, although there is a strong suspicion that a play called "Monsieur Jacques" (Charles Barnett, London, 1836) inspired "Monsieur," as well as several other more contemporaneous dramas.

A triumph that always appealed to Mansfield was that of Arthur Dimmesdale in "The Scarlet Letter." No one else had ever made the story possible for the stage, and Mansfield, in consequence, had a special affection for it. "Dr. Jekyll and Mr. Hyde" was looked upon by the public as nothing wonderful, because they could not discover how the actor slipped from one part into the other, but there are hundreds of lightning-quick artists who could do the trick fully as well, and perhaps better than Mr. Mansfield did. His credit it set down that he detested these two parts and never played them except upon impulse, although his company always declared that it really was his favorite play because he had it all to himself.

Mansfield has this to his credit (if this is worthy of honor) of having introduced George Bernard Shaw's plays to the American stage, and a pure comedy Mr. Mansfield's Capt. Blunchnell's "Arms and the Man" seems to this writer, have been his truest comedy performance. Certainly his delicious appreciation of his own wares could not well be excelled, and "My Chocolate-Cream Soldier," who had hid himself in a lady's bedroom, without any more interest than the fight that was going on outside, was carried by Mr. Mansfield with the high hand of a really great artist. But the comedy itself missed, at that time. The public was not ready for B. S. and it cost Mr. Mansfield money to pioneer for the eccentric and cynical dramatist. One does not like to speak of a dead actor's failures, but they must be recorded lest we forget them. They were in the order of their significance to the drama: Brutus, Ivan, Don Carlos, Don Juan, Henry the Fifth, Nero, Napoleon and Le Misanthrope. Although in his only appearance in a French classic the part of Alceste would seem to have been well suited to Mr. Mansfield's gifts, yet the performance lacked charm, in fact it was as hard as nails. All actors have their mannerisms, and Mansfield had his share. Curiously enough, the son of a singer and a vocal teacher, his elocution was badly marred by gutteral noises and the trick of getting tones into his head in a sing-song fashion. He held himself stiffly and his hands were often awkwardly used. His stage was his own. Once he asked his leading lady what she thought of him in a certain part, after a first performance: "You primp too much."

"I what?"

"Primp?"

"What do you mean by that?"

Then the actress imitated that tripping, mincing gait so well known, and he never forgave her criticism. He also had the trick of staring lasciviously at his audience. He did one very adroit thing. He had the good taste never to take a "call" in character.

He was irascibility personified at rehearsals. So was Forrest. When an actor did not display as much intelligence as himself, he lost entire control of his temper. It is related that at the rehearsals of the "Scarlet Letter" Mr. Mansfield had some difficulty in making Miss Beatrice Cameron, his leading lady, understand certain stage positions, and he (Mansfield) caused the stage director to chalk them on the stage. But Miss Cameron, nervous and excited, would get down stage below these marks and Mr. Mansfield lost self-control to such an extent that Miss Cameron was unable to continue with the rehearsals, so the director discreetly temporarily suspended hem and led Miss Cameron to the wings to recover her composure, saying, as he seated her: "I do not see how you stand him."

The All Important

Purity—there is nothing else half so important in beer. And nothing else is nearly so expensive.

Purity means absolute cleanliness.

It means freedom from germs. Even the air in our cooling rooms is filtered. And every bottle of Schlitz beer is sterilized after it is sealed.

It means an aged beer—aged for months, until it cannot cause biliousness.

Without those precautions, no beer can be healthful. And who would knowingly drink beer that was not?

Schlitz

The Beer That Made Milwaukee Famous.

Ask for the Brewery Bottling.
See that the cork or crown
is branded Schlitz.



The Brotherhood Wines have been growing in approval for 68 years; Why? Connoisseurs! quickly told in one word. The connoisseur of such wines as

BROTHERHOOD

Sparkling Burgundy,
Vin Crest Brut,
Jacques' Old Sauterne,

decides only upon merit.

If they please them they will please you. We will send you full particulars upon request.

Brotherhood Wine Co.
Spring & Washington Streets
New York City
EDWARD R. EMERSON, President



The deliciously appetizing saur which Brand's A.I. Sauce supplies to soups, fish, chops, game, etc., served hot or cold, makes it a feature of the luncheon and dinner as popular with the chef as with the guest. Brand's A.I. Sauce is the Royal Relish.

For sale by leading grocers everywhere
G. F. HEUBLEIN & BRO.
Sole Importers
HARTFORD LONDON
NEW YORK



Redfern Whalebone Corsets

The Standard of Corset Fashion

The charm of a Redfern figure is subtly felt—whether the gown be the snug-fitting Princess or the clinging Empire, it is the corset that makes the figure—not the gown.

Redfern corsets are advised by leading dressmakers, who wish their creations displayed to the best advantage.

Every model is designed with great skill for a particular figure, which secures unusual individuality and perfection of fit. They will be especially fitted to you at any high class shop.

Security Rubber Button Hose Supporters attached.

Priced from \$15.00 down to \$3.50,
according to material.

The Warner Brothers Co., New York, Chicago, San Francisco



I am a grandmother with grandchildren going to school. Kosmeo has kept my skin youthful and my complexion clear, therefore I know that it will make your complexion clear and youthful.

Kosmeo Creates a Perfect Complexion

Kosmeo clears the skin by cleansing the pores in a healthy, natural way from blackheads, pimples and ordinary blemishes. It stimulates the glands, increases the blood circulation, feeds and nourishes the skin tissues, thereby keeping the skin free from flabbiness and wrinkles. It protects the skin from tan, freckles, chapping, etc. For men's use after shaving it promptly allays all irritation.

Price 50 Cents. At all first-class dealers, or by mail postpaid.
Free, A Sample Box and Kosmeo Book
Mrs. Gervaise Graham, 1473 Michigan Avenue, Chicago.



SOZODONT

The Bounties of Fragrant Sozodont

Have always won the blue ribbon of popular esteem. The approval of an exacting public is the highest award SOZODONT has received. The secret of the extraordinary prestige enjoyed by this old and wonderful Dentifrice lies right here. It is clean cut, wholesome and genuine, and a little bit better than the most we have ever claimed for it. Sixty years' experience in the largest and best equipped Dentifrice plant in the world, under the watchful eyes of experts and blended by machines of latest design, the choicest ingredients procurable are transformed into this Dentifrice SOZODONT. It has stood the test of the asking. It may be your you delay the asking too long.



Sold at all toilet counters throughout the world; in three forms; at popular prices.

SOZODONT Liquid,
SOZODONT Powder
and SOZODONT Paste.
HALL & RUCKEL
NEW YORK CITY



The next day Miss Cameron and Mr. Mansfield were married! But it proved an absolutely happy and successful union.

When all is said and done, Mr. Mansfield has left an indelible mark upon his time. In the face of huge obstacles he accomplished success. He had solved the combination of Art for Art's Sake and Art for the Dollar's Sake, and usually to the advantage of Art. Had he lived he would have unquestionably accomplished more, for he had in mind Macbeth and perhaps Lear and Othello, by which performances the true measure of his greatness as an actor would have been better gauged, for these are great parts. Productions such as "Peer Gynt" may make money, but they do not foster dramatic art.

HENRY P. MAWSO

How Songs Are Boomed

When it is mentioned that out of every three or four hundred songs which are printed and offered to the public probably only half a dozen gain a good measure of popularity, it will readily be understood that fortunes are not made out of song writing and song publishing every day. As a matter of fact, it is one of the most speculative of businesses, and were it not for certain methods adopted by publishers to boom the songs the profits would be infinitesimal.

If a song is to "catch on" it must be boomed, and how this is done, both in this country and in America, was recently explained to the *Theaterman* by Fred Day, head of the American branch of Messrs. Francis, Day & Hunter, the well-known music publishers, and Lester Barrett, manager of the professional department in London.

"English and American methods of popularizing or 'plugging' a song, as our cousins across the herring pond term it, are somewhat dissimilar," said Mr. Barrett. "Here a song is boomed chiefly by getting it sung from the stage. Artists and managers go to the publisher to secure the material for music halls, musical comedies and pantomimes. The songs are played over to them, and they choose those numbers which appear most attractive. By this means the public gets to know the songs better than they could through the ordinary advertising channels. Sometimes we charge a fee for singing a song in a pantomime. In such a case, however, the manager, who pays the fee—generally two guineas—would have the exclusive right of using the song during the pantomime season within a certain area, which might prevent five or six neighboring managers, attracted by the song, from using it. Consequently, it is usually advisable to waive the question of fee for the bigger advertisements."

"Most of the latest songs which have 'caught on' here, *Bluebell*, *Pansy Faces*, etc., have been what are termed free songs; that is, songs which have been bought from America. In such a case any artist who cares to do so can sing them without payment of fee. In fact, we often present copies as well as band parts to a vaudeville artist who cares to sing the song to the public. It may or may not become popular. If it does, the public rush to buy copies and we profit accordingly."

"What is the method in America, Mr. Day?"

"There the competition is decidedly keen," Mr. Fred Day replied, "and instead of the artist and manager going to the publisher for what he wants, the publisher is obliged to run after the artist and manager if he doesn't want to be left behind. In America the publisher must first of all employ a large staff of pianist 'pluggers' and singers, whom he sends all over the country seeking out suitable performers and inducing them to visit the temporary offices opened in the various towns, to hear the latest composition played and sung to them. And unless the artist can be induced to listen to and take up a song, the chance of making a success may be lost, otherwise Mr. Somebody Else may buttonhole the artist at the next corner and persuade him to sing the songs of another publisher."

"The 'plucker' is often at work until 3 or 4 o'clock in the morning, for the work usually has to be done after the evening performance, and early the next day he is busy ferreting out the whereabouts of another artist, or trying to get wind of rehearsals for new productions, into which some of his firm's songs may be introduced."

"This, however, is only one step toward the popularizing of a song. Having secured the artist and had the song produced and sung, with the assistance of 'friends' in the gallery, who have been previously coached in whistling and singing the melody, it is necessary to secure the valuable assistance of the conductor of the orchestra to get him to play the people off with the melody of the song. A judicious tip will bring this about."—*Tit-Bits*.

Pozzonis
COMPLEXION POWDER

Beautifies without injuring the skin. It is entirely free from harmful ingredients and is prepared of purest materials. The Wooden Box retains the delicate perfume until the last speck is gone. Sold everywhere. Insist on getting **Pozzonis**

OND'S
EXTRACT

Gentlemen take no risk of doubtful mixtures when they use

POND'S EXTRACT

AFTER SHAVING

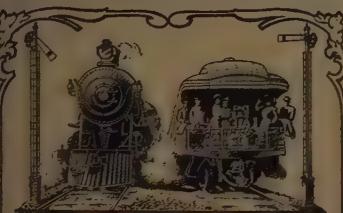
Soothing, healing and delightfully refreshing.

Try it and enjoy an after-shaving luxury.

Ask your Druggist for Pond's Extract.

Sold only in original sealed bottles; never in bulk.

LAMONT, CORLISS & CO., Sole Agents,
78 Hudson Street, New York.



COMING AND GOING

ALWAYS USE

"The Only Way"

NO DIRT
NO DUST



NO SMOKE
NO CINDERS

GEO. J. CHARLTON,
GENERAL PASSENGER AGENT
CHICAGO.

Plays of the Month

(Continued from page 261)

René returns to announce that he has broken his part of the agreement and has married, while abroad, the way is paved for the complete happiness of Mr. and Mrs. Eversleigh.

It requires no deep reading between the lines to discover that in the original French play there were situations and opportunities for Gallic daring that are missing in the English adaptation. Mr. Morton, however, has done his work with deftness and effective discretion. If deodorized, the comedy—it is really a farce—has lost neither its *raison d'être* nor its capacity for provoking genuine amusement. There are a few scenes in which the action drags for a while, but in the main "My Wife" is a bright and amusing entertainment of the lighter kind.

As Eversleigh, Mr. Drew has a rôle which makes no undue demand upon his histrionic powers. It is a graceful and bright part which the situation easily carries with a dash of sentiment at the close, rather hurriedly and superficially touched upon by Mr. Drew. It cannot be said that the star has broadened his theatric grasp. He is John Drew, as he usually is, suave, polished and sartorially impeccable.

To Miss Billie Burke, an English importation, is allotted the ingenuous wife. Miss Burke is youthful and pretty. In the beginning her innocence seems a trifle affected, but as she gets into the action her work improves and becomes dainty, finished and effective. Ferdinand Gottschalk contributes another of those inimitable characterizations of pesky young-men-about-town. He is deliciously droll. Frank Goldsmith cuts a laughable figure as René, and E. Soldene Powell is excellent as a head waiter. There are a number of subsidiary characters, all well played with the exception of Morton Seltzen, as the French father, who is hopelessly bad. The comedy is charmingly mounted.

HACKETT'S. "THE MOVERS." Drama in four acts by Martha Morton. Produced September 3 with this cast:

Chudleigh Manners, Vincent Serrano; Harold Ray, Malcolm Duncan; Marion Manners, Dorothy Donnelly; Marie, Desiree Lazard; the Rev. Lester Spicer, Edward See; Mrs. Archibald Leigh, Ida Waterman; Philipina Leigh, Nellie Thorne; Archibald Leigh, W. J. Ferguson; John Stirling, Robert Connex; J. Randolph Chamberlain, Joseph Kilgour; Mr. Gordon, Stanhope Wheatcroft; Miss Higgins, Mary Leslie Cahill; Mr. Gray, Abner H. Symmons; Mrs. Flinch, Myra Brooks; James Lawrence, Eddinger.

Martha Morton is a student of Schopenhauer. Like the German philosopher, she believes that the true mission of literature, the literature of the acted drama as well as the literature of the printed page, should lead humanity to ultimate happiness through a merciless and pessimistic analysis of the unhealthy conditions of our modern life. She began her career with "The Merchant," a play which exposed the vicious methods of modern business life. In her most recent work she showed how the extravagances of spendthrift wives may lead husbands to crime. In other words, this dramatist burns the midnight oil to some purpose and writes plays that are worth while. They are invariably sincere in purpose and always worth seeing. The author is not always able to hold her audience. There is, at times, some technical flaw which is responsible for the play as a whole falling short of complete success. But a thoughtful drama like "The Movers," dealing with vital problems and with as strong and profoundly moving a second act as we have seen on the local stage in years, is the kind of play our stage needs if it is to be lifted up from imbecility and triviality to become once more the recreation of intelligent men and women.

Chudleigh Manners, a young broker, and his wife Marion have been living beyond their means and the husband is powerless to avert the catastrophe. His wife is a neurotic, frivolous, pleasure-loving little woman whose chief delight is to frequent auction rooms and buy up a quantity of stuff she does not need. This character is drawn from life. There are thousands of young wives like Marion Manners. When the inevitable crash comes they are forced to sell everything at auction. Marion is somewhat soothed by this setback, but she is not yet discouraged. With the few thousands realized by the sale they can, she says, begin life anew. But her husband tells her that the amount is not enough to save them and he admits that he is a defaulter for many thousands more. Then, for the first time, the wife realizes that her own folly and extravagance are to blame and she falls weeping and repentant into Chudleigh's arms. This scene of extreme dramatic intensity is exceedingly well managed and holds the audience as in a vise. She may yet be able to save him, for the affable auctioneer, whose



VELUTINA IS VELVET

Chiffon weight and Chevreaux (kid glove) Finish give it a drape unequalled for all dress purposes. Its 150 shades make it an ideal trimming velvet.

Look for Name on Selvage

If unable to procure the genuine, write us and we will see that you are supplied.

N. Erlanger, Blumgart & Co.
99 Prince Street, New York

The peculiar beauty and lustre of Velvet fabrics are best maintained by the use of a close-fitting lining in the skirt. Velutina continues to be the standard Velvet fabric.

Queens
Princesses
Titled Women
The most celebrated
Artists of the world

WEAR

LÉOTY
CORSETS

PARIS: 8 Place de la Madeleine
LONDON: 33 New Bond Street

BAKER'S COCOA

First in Years!

First in Honors!

First on the Breakfast Tables
of the World!



Registered
U. S. Pat. Office

48 Highest Awards in
Europe and America

Walter Baker & Co., Ltd.

Established 1780

DORCHESTER, MASS.

DUPONT BRUSHES

Made of the best Bristles and Backs, by skilled brush-makers, in a clean and sanitary factory, the largest in the world.

DUPONT BRUSHES

Outlast several ordinary brushes, but Cost no more.

Hundreds of styles in natural Woods, real Ebony, Bone, Pearl, Ivory, etc., for the Hair, Teeth, Face, Hands, Clothes, etc.

If not at your dealer's, kindly write us and we will see that you are supplied.

NAME DUPONT
ON EVERY BRUSH

OUR FREE
BRUSH BOOK
tells how to choose, how
to clean and properly care
for your brushes. Send your
address and dealers.

E. DUPONT & CO.
PARIS, BEAUVAIS, LONDON
N. Y. Office, 26-28 Washington Pl.

purpose is very obvious, offers to help her husband financially, but the latter, happily unconscious of this last indignity, has already shot himself in another room. In the following act we find another family—Marion's sister—who married another young broker, installed in the same house and living in the same forced style beyond their means. This idea of the dramatist, which has been criticized in some quarters, is really significant, for it means that no matter how severe the lesson, no one else seems willing to profit by it. The weakness of this young wife is ambition. She is anxious to shine in society and has turned her house upside down for a grand reception, while the husband is worrying about the bills. Their baby falls ill from neglect. At this moment Marion reappears in the guise of a trained nurse. She has learned her lesson and seeks regeneration through honest employment. Incidentally, she is loved by a physician who has figured prominently throughout the play. The socially ambitious sister, horrified at seeing one of her family doing anything useful, taunts her, whereupon Marion turns around and denounces the entire family for their unmoral manner of living, convincing all of them that she is right, even a reprobate old father who could not turn an honest penny, if he would.

The last two acts were weak by contrast with those that had gone before. The third was a fairly effective act, but the interest diminished steadily from the point where Chudleigh shoots himself. The return of Marion as a nurse struck a false note. It would have been better if she were a dependent in her sister's home. She could have announced her intention of going out as a trained nurse, but it is improbable that a proud woman would seek paid employment in the home of her own family. It is the improbabilities in a play that are often fatal to success. It is easier to criticise plays than to write them. "The Movers" with all its shortcomings was a masterpiece compared with some of the plays that draw crowds nowadays. It deserved to succeed because it presented an interesting problem, pointed a fine moral and had sincerity of purpose behind it.

The play was admirably acted. Dorothy Donnelly, who gives greater promise in every rôle she essays, was excellent in the part of the wife, which she played with much charm, naturalness and force. The frivolous, restless character of the young wife, as well as her unhappiness and repentance, were indicated with a sureness of touch and authority that ranks Miss Donnelly among the most successful of our young emotional actresses. Vincent Serrano was too jerky in the first act. At times his speech was unintelligible. But later he rose to his opportunity. Malcolm Duncan was surprisingly good as Ray. This young actor promises to be another Richard Bennett. Nellie Thorne acted cleverly the rôle of the ambitious young sister, and Ida Waterman left nothing to be desired as the mother. The one disappointment was the reprobate old father as played by W. J. Ferguson. Everyone expected that this veteran actor would make a hit in the part. The truth is that he bungled it. Mr. Harris gave the play an exceptionally handsome setting.

GREAT BEAR SPRING WATER, "Its Purity has made it famous."

MADISON SQUARE. "THE MAN ON THE CASE." Comedy in three acts by Grace L. Furniss. Produced September 4 with this cast:

Carroll Dempsey, James Lee Finney; Courtenay Longacre, Neil Moran; Victor Longacre, Robert Tessman; Betterton, Charles Lamb; Watkins, Fred W. Peters; Hunter, Chester Beeroft; Uncle "Andy" Dempsey, William Herbert; Mrs. Longacre, Mary Hampton; Neil Longacre, Elsie Leslie; Mrs. Henry Bicknell, Jeanette Fernald; Kitty Bicknell, Josephine Brown; Mrs. Betterton, Ellen Day.

A diverting farce is always welcome. The form is not extinct. One of the amusing manifestations of commercial management is the new decree which goes forth practically with the beginning of each season, that such and such a kind of play is dead. There is some compensation to the public and to authors to find this decree is reversed, temporarily at least, at the beginning of some other season. Seeing that the matter usually rights itself, we have no particular quarrel with the conduct of managing the stage as a business. It is a business, and plays must entertain. The degree of that entertainment can usually be estimated in financial terms. Managers or actors who think otherwise, gayly produce, for example, the utterly inept imaginings and lofty poetic vaporings of Browning to their own self-exaltation and personal discomfiture. Browning knew everything about something and something about everything except playwriting. Macready as much as told him so in a violent quarrel they had over the reconstruction of one of his plays. Browning's plays will never entertain and will never pay. Almost the sole reason is that they are technically deficient. Say what we may about commercial management, there is one requirement, on the part of the public as well as on the part of the managers, that a play should be technically well done.

The Best Bitter Liqueur
Underberg
The World's Best
Bitters



Other bitters lost their vogue when "Underberg" Bitters is introduced. Its delicious, exclusive flavor—imitated, but never equalled, makes it a favorite, but, is beneficial effects as a stimulant and "bracer" render it unique as a stimulant. It aids digestion and is among the choicest of table luxuries.

*Enjoyable as a Cocktail
and Better for You*
Try an "Underberg" pony before and after meals
Over 6,000,000 Bottles imported to U. S.

At all Hotels, Clubs and Restaurants, or by the bottle at Wine Merchants and Grocers.
Ask for UNDERBERG. Booklet free.

Bottled only by
H. Underberg Albrecht, Rheinberg, Germany
LUYTIES BROTHERS
204 William Street, New York, Sole Agents

A Club Cocktail

IS A BOTTLED DELIGHT



THOUSANDS have discarded the idea of making the cocktails—all will after giving the CLUB COCKTAIL a fair trial. Scientifically blended from the choice liquors and mellowed with age make them the cocktails that they are. Seven kinds, most popular of which are Martini (Gin base), Manhattan (Whiskey base).

The following label appears on every bottle
Guaranteed under the National Pure Food and Drugs Act, Approved June 30th, 1906. Serial No. 1707.

G. F. HEUBLEIN & BRO., Sole Proprietors
Hartford, New York

SPEND YOUR OWN MONEY, YOUR OWN

Does it not seem strange to you that a customer who tries to substitute, when you ask for the advertised article, should assume that you are not capable of spending your own money? Show him that you are by insisting on getting what you ask for and refusing any substitutes. Substitutes pay him a larger profit, otherwise he would give you what you ask for, without question. Manufacturers of advertised articles produce large quantities, being enabled thereby to manufacture cheaply and furnish the public with high grade goods at the price of inferior substitutes.

SUBSTITUTES ARE EXPENSIVE AT ANY PRICE

LABLACHE

FACE POWDER

Perfects the Complexion

of its users. A dainty, pure, healthful toilet necessity, appreciated by women of refinement. Lablache is invisible. Tan, freckles, redness, roughness, sallowness and wrinkles as well as that oily, shiny appearance are obliterated by a touch of this great beautifier.

Refuse substitutes. They may be dangerous. Flesh, White, Pink, or Cream, 50c. a box, of druggists or by mail. Send 10c. for sample.

BEN. LEVY CO., French Perfumers
Dept. 26 125 Kingston St., Boston, Mass.



"The Man on the Case" tends to prove this. It only where it is technically bad. A part of bird act, particularly the ending of the play, is possible. The picturesque stage setting of act is a curious indication of the progress in stage management in which farce, for the time, shares. The scene represents the gar- nels of a summer inn near the marshes, with wind- away are seen two lighthouses with their re- signals. When farce flourished fifty years it had no such accessories. Of course, there thing amusing in beautiful scenery, but such pictures are helpful in their pleasing effects farce can live in such an atmosphere, without tion; but this very tendency of stage man- to use its tricks ruins the ending of this act. A storm comes up and the lover makes his declarations while trying to protect from the girl who is standing with him on a bench or a tree. The downpour drowns out the en- humor of the situation. Hats are blown away by the terrific wind. It is a piece of stage man- nese nonsense. The author herself cannot be responsible for this last act. There is no in it. Playwriting proper is blown to the Is. Miss Furniss had done so well in the two acts that it was plain that she had been ruled in the last act.

We are constantly calling attention to the evil- ness of certain kinds of stage managers who have the upper hand. They will convince us finally, perhaps, that they have too much to say and will be willing to yield some of their overgrown authority to the author, where it belongs. The complications of the farce, as we did expect, are more or less familiar, but there in which it denotes that Miss Furniss pos- sses a free and independent spirit of humor. We see this in many details of incident, character expression that do not belong in the old box- ricks. It is difficult to describe with justice a scene of any length. It is sufficient to say that a band, with a marriageable daughter and in financial distress, pawned his wife's diamonds and forced to call in a detective as a matter of form, has been determined that the daughter should marry a young man of millions whose family is of noble origin and who is supposed to be undesirable in habits and manners. He comes to visit the girl, he is tossed out of his automobile and falls into the house unconscious. He is not recognized, and during the ministrations to him discovers that the girl is unwilling to marry him and that a detective has been sent for to solve mystery of the disappearance of the diamonds. Persuades the detective to change identities with him. Complications begin and for two acts the farce is very diverting.

New complications are added in the last act, but they do not entirely destroy the interest until the madman introduces Bedlam. On the whole, the play is a good entertainment. The acting is rated and well done. Miss Elsie Leslie charm- fully fulfills the promise of her early history. She will no doubt continue to grow rapidly in her career. Mr. Jameson Lee Finney, as the young mil- naire who wins the girl on his merits as the detective, is improving in spontaneity of humor.

JUDSON. "CLASSMATES." Play in four acts. William C. DeMille and Margaret Turnbull produced August 29 with this cast:

Bobby Dumble, Frank McIntyre; "Silent Clay," Sidney Ainsworth; Bert Stafford, Wallace Eddinger, Harry E. M. Dresser; Duncan Irving, Robert Edeson; George Lindsay, Macey Harlam; Mr. Irving, George W. Crum; Mrs. Stafford, Maude Granger; Phyllis Stafford, George Wood; Sylvia Randolph, Flora Juliet Bowley; cut. Lane, J. H. Hall; Miss Harvey, Millicent McHughlin; Dick Owens, Ernest Wilkes; Maid at Ranch, Helen Dahl.

It would not require a strong searchlight to reveal the trivialities in which this play abounds. It takes many tedious moments for the play to get its feet. One is often more than doubtful about the humor and is aware to the artificiality in some of the circumstances of scenes that contain elements of real truth and power. The recent tendency to exploit the doings of young whelps at college, with their eyes still unopened, in their college pranks; boys of the militia in camp, with their imbecility in the way of blanket-tossing and the like, and football athletes in their brutalities, does not always result in completeness of entertainment. The doings of these more or less responsible people are no doubt very interesting themselves and to immature spectators, but so much of it is inane that the dramatists who seek to put such life on the stage should exercise great care to spare the audience all the stupidity possible. Occasionally we have diverting scenes of the kind, but more often they are a drag, for they are generally purely episodic.

In the first act of this play we see the West Point cadets in camp. If the ceremonies of hazing at West Point are so foolish as represented in this play, it should be beyond the forbearance of the government of this great country to permit it



It is only by the measure of experienced smokers' approval that a cigarette can be judged.

MURAD CIGARETTES

have so signalized won and consistently retained the thorough appro-
bation of cigarette connoisseurs that the Murad is everywhere
recognized as

"THE METROPOLITAN STANDARD"

10 for 15 cents

S. ANARGYROS, Manufacturer,

111 Fifth Avenue, New York City

WHEN YOU ASK FOR
THE IMPROVED

BOSTON GARTER

REFUSE ALL
SUBSTITUTES AND
INSIST ON HAVING
THE GENUINE

The Name is stamped on every loop —

Velvet Grip

CUSHION
BUTTON
CLASP

LIES FLAT TO THE LEG—NEVER SLIPS, TEARS NOR UNFASTENS

Sample pair, \$1.00, Colton 25c.
Mailed on receipt of price.

GEO. FROST CO., Makers
Boston, Mass., U.S.A.

ALWAYS EASY

HERE'S PIPE COMFORT

The Famous
Turco-American
GLASS PIPE

is the ideal combination of the Oriental Narghile, without its clumsiness, and the ever-ready Occidental pipe without its injurious effects on the health of the smoker.

This is the clean, comfortable glass bowl you can see every wreath of smoke, in itself the greatest delight to the fastidious pipe smoker. The nicotine is segregated absolutely in the bottom of the bowl.

Thus the TURCO-AMERICAN PIPE assures a delightfully dry, cool, clean smoke. No biting the tongue, no wet tobacco remnants to throw away, as every bit of tobacco in the pipe is consumed to a cigarette.

Smoke it a week, and you will be so attached to it you would not part with it for many times its cost. If not entirely satisfactory in every respect, return it and we will send back your money.

Straight or Curved Stems. \$1.50 postpaid in U.S. and Canada. Foreign countries add postage. Booklet Free.

Turco-American Pipe Co.
267 South Avenue, - Rochester, N.Y.

"The
Perfect

Pint of
Stout'



for a single moment. Two cadets love the same girl, a not unusual circumstance even in drama, but it is rather unusual for the father of one of the young men to come into the camp, go into a tent with the villain and proceed to get drunk in order to disgrace his own son. Of course, the old man did not intend to get drunk and had no wish to disgrace his son, but it was necessary for him to do so in order to start the machinery of the play. His performance, therefore, was not entirely reprehensible. The son is duly disgraced, all the young men are expelled from West Point, and between the drinks of the father, or, rather, while the curtain is down between the first and second acts, the rival loses himself in the jungles of the Amazon, which is situated in South America, at a considerable distance from Broadway, his guides having abandoned him, probably because of a knowledge of his conduct.

He had lied to Sylvia, and she loved him apparently because of it and engages herself to him. The explanation of her love for the insufferable cad can only be explained by the unexplainableness of woman. She tells the good young man that he must go in search of her fiancé, give him her love and tell him to come back. This scene between Sylvia and the worthy cadet is well managed. The young woman really loves the man whom she is sending on this mission. He says that he is going for her sake. She refuses that point of view. He will go in order to bring the other young man back and then fight it out for her hand.

We arrive in the jungle, the really powerful scene of the play. The scene is filled with detail and is managed in a masterly way. The acting here also deserves recognition. Mr. Robert Edeson and Mr. Wallace Eddinger distinguish themselves as never before by the naturalness and forcefulness of their work. The young scamp who had been abandoned by his guides makes us pity him in his forlorn, ragged, unkempt, starving and delirious condition. The rescuers, three cadets in all, meet him. They themselves are lost and deserted by their guides. They are without food, and have only a drop or two of brandy left in a canteen. This, after a struggle of selfishness, except on the part of one rescuer, the rival, is given to the famishing man to revive him. That which is meant to be the most picturesque and perhaps the most thrilling part of the scene is where Mr. Edeson climbs a great tree and attaches a fragment of a shirt to it as a signal to the outside world. This new form of wireless telegraphy was most successful, for it is seen at a distance of ten miles and caused a message to be flashed to these lost souls by a heliograph sent by their rescuers. It is needless to say that Mr. Edeson had his opportunities in this scene and was equal to them.

The comedy is, for the most part, slight in its nature, but it served its purpose and gave Mr. Frank McIntyre an opportunity to establish himself in favor as a comedian.



HIGH ABOVE ALL

THE PAUL E. WIRT FOUNTAIN PEN

has for over 30 years maintained its position as the best. Always ready, always writes. Over 100 styles, at all prices. Sold by leading dealers. There is no substitute. Illustrated catalogue free. Address

Box G-15, Bloomsburg, Pa.

BRILLEROSE



E. GLAENZER & CO.

NEW YORK

APPEAR IN ALL THE NEW HOUSES

Olympic Theatre, St. Louis, Mo.
Lyric Theatre, Altona
Orpheum Theatre, St. Paul
K. of P. Hall, Indianapolis
Potter Theatre, Santa Barbara

Star, Atlanta
Hippodrome, Cleveland
Keith's, Columbus
Grand Opera House, Tiffin

ANDREWS' OPERA CHAIR

Manufactured by
The A. H. Andrews Co., 174 Wabash Ave., Chicago.



A
Superb Portra
of
**Maude
Adam**

Peter Pan

HAVING received numerous demands for special edition, without any lettering, of the charming portrait of Maude Adams which adorns the front cover of the February, 1906, number of THE THEATRE MAGAZINE, we have issued limited number of this portrait lithographed in color on heavy bristolboard, size 14x16, ready for framing.

The edition is strictly limited to two hundred and fifty copies, price \$1.00 each.

The pictures will be forwarded prepaid on receipt of order accompanied by check, postal note, currency or stamps.

Address: THE THEATRE MAGAZINE Art Department
26 West Thirty-third Street, New York City

A Tragedy Every Week

in many homes—more's the pity—the Tragedy of the weekly Stock darning—the weary work atop all the other wifey duties that exhaust the strength and crowd the time of her whose work is never done.

Holeproof Hosiery

For Men and Women

Wears Six Months Without Holes

Saves time, money and labor. Makes darning unnecessary and is economical because it is made of Egyptian hosiery. **Holeproof** is made for men and women. It is knit of Egyptian long fiber Cotton, by a special process, and reinforced at the points of hardest wear. Will wear like woven wire, yet is soft and easy on the feet.

Are Your Sox Insured?

Our Guarantee

We guarantee to any purchaser of a box of **Holeproof** Sox that they will need no darning for six months. If they should, we agree to replace them by new ones, upon surrender of the purchase ticket with the worn pair and one coupon, provided they are returned to us within six months from date of sale to owner.

Men's Holeproof Sox

Fast colors: Black, Tan (light or dark) Pearl and Navy Blue. Sizes 9 to 12. Merino or light weight. Sold only in boxes containing six pairs of one size—assorted colors if desired—six month's guarantee with each pair. Per box of six pairs..... \$2.00

Women's Holeproof Stockings

Fast colors: Black and Tan. Sizes 8 to 11. Extra reinforced garter tops. Sold only in boxes containing six pairs of one size—assorted colors if desired—six month's guarantee with each pair. Per box of six pairs..... \$2.00

Send for FREE Booklet about **Holeproof Hosiery**. Address

HOLEPROOF HOSIERY COMPANY, 45 Fourth St., Milwaukee, Wis.

Espey's Fragrant Cream

Will relieve and heal chapped hands and lips, rash, sunburn, chafed or skin rough from any cause. Prevents tendency to wrinkles or aging of the skin. Keeps the face and hands soft, smooth, firm and white. It has no equal. Ask for it and take no substitute.

Package of Espey's Court Plaster

Sent FREE on receipt 2c to pay postage.

P. B. KEYS, Agt., 111 So. Center Ave., Chicago

of Apaches. The plot is so contrived that sheriff is also in pursuit of the husband, who is charged with a murder by reason of his having a considerable amount of money in a transaction for which he could not account, but about which the audience has knowledge and which is finally cleared up to the satisfaction of the characters involved.

The principal scene represents a depression or pass on a mountain side, with a mass of rocks hanging on both sides. Rugged mountains are seen across a vast plain. Dawn breaks over them with effect that has been made possible by recent movements in the management of lights and scenery. Presently some horsemen, the sheriff and his party pass down into the valley beyond the range of rocks overhanging it. After a moment a mounted Indian, in his war paint and all his paraphernalia of trappings, advances into the steep pass on the mountain side, followed by a formidable band, single file. They in turn disappear into the valley. They discover the two men and begin shooting from below. Their fate seems at hand, but by one of the attacking Indians appear. One crept over the path used by the riders and, after the exchange of a shot or two, is instantly killed, his body falling limp over the rock remaining lifeless there during the fight that follows. As they are about to be overcome, the sheriff and his party rush on and the ledge described is filled by a troop of United States soldiers who have with them a piece of field artillery. It is needless to describe the scene, if indeed its details could be described. I simply mention it by way of recording a her notable achievement of its kind.

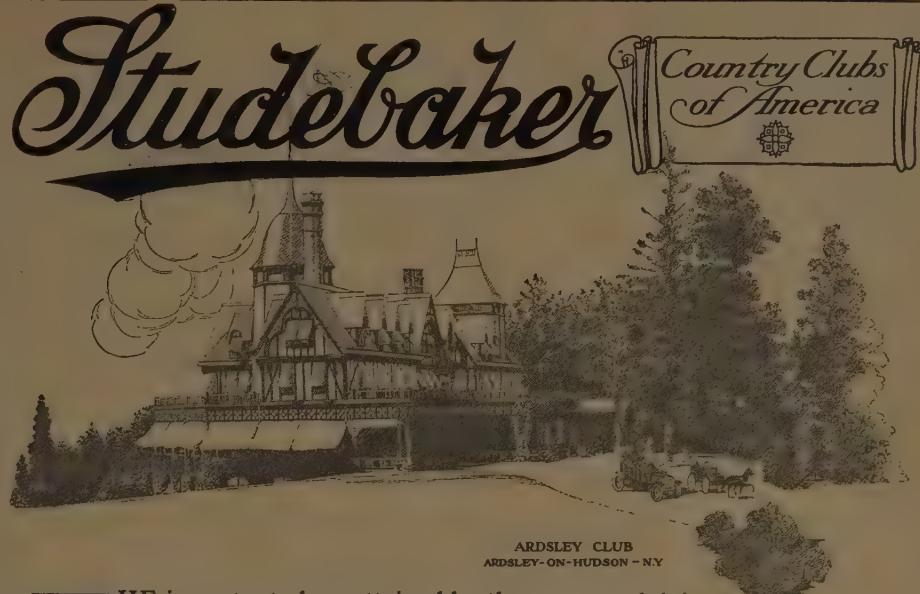
Being melodrama and filled with a variety of characters and stirring incidents, Mr. Macklyn buckle is naturally subordinate, but he does his part well. He will do better if he could eliminate some of his sayings, which are perfunctory and outworn. He tells one of the characters who has drawn a small pistol on him that if he shoots him and he finds it out, he will kill him. The inordinate number of pronouns at we have found it necessary to use in the preceding sentence does not invalidate the fact that Mr. Arbuckle's speech is based on an anecdote current about 50 years ago, when the pepper-pistol was in use. "If that is coffee, give me tea; if it is tea, give me coffee" has been attributed to Tom Corwin, but it is probably quite as well as Joe Miller. However, it is only one of the indications that the play was made to sell. We not only grant the success of any play so made which does succeed, but in passing, call attention to some of the methods used. The purpose is undoubtedly accomplished. No opportunity is lost making points that will amuse. The mother of the girl about to be married, just before they are to go into the house, begins to weep. The contagious effect of this is that the stoutest of the cowboys are more or less affected. It is not the idea of a play that Bernard Shaw would write, mean, of course, that he would get his laughter by a different process; but it requires a good deal of skill to carry the action along as successfully as is done in this piece. There is one scene the actual round-up of the cattle, or rather on the occasion of it, in which the cowboys ride across the stage, one of them on a bucking bronco. The exhibition is altogether genuine. The scene will no doubt thrive.

GREAT BEAR SPRING WATER. For the Home and Office.

LYRIC. "THE LADY FROM LANE'S." Comedy three acts by George Broadhurst and Gustave Kerker. Produced August 19 with this cast:

Singleton Seabright, Thomas Wise; Wayland Clingman, Robert Peyton Carter; Arthur Gilbert, Percy Bronn; Lieut. King, Walter Percival; Lord Choppington, Lionel Walsh; Front, William Barrows; Johnson, Frank Kelley; Florence Gilbert, Ida Hawley; Mamie Morris, George Lawrence; Arabella Clingstone, Mrs. E. A. Berle; Adelaide Foster, Truly Shattuck; Henry Andrews, John Brander; William Darrow, Frank Unger.

Mr. Thomas Wise is an able comedian. His personality is funny; he has a perfect command of the tricks of his trade and an intimate knowledge of the stage. Usually he is the whole show in himself. He is so in this instance. "The Lady from Lane's" is a fairly good farce. It tells a good story and is worked out with skill and humor; but the manner in which the plot is interrupted by the music is not so deftly done as Hoyt succeeds to do it. There is a drop in interest when the singers take hold and a distinct effort made to revive it when the musical numbers are concluded. There is also a lack of delicacy in which the ensembles are treated. There is too much slapdash in the place of finesse, but all work with vigorous abandon and there are few moments in which the action really drags. Gustave Kerker's score has a true rhythmical quality. It is well orchestrated and several of the numbers are destined to popularity. Mr. Wise plays Singleton Seabright, who,



THE important place attained by the country club in our social life has resulted in making the representative American organizations of this character the logical centers of fashion in all that pertains to social usage.

The location of the country club makes this particularly true of vehicles, which, so necessary for practical use, likewise render added service and satisfaction as they reflect the taste of their owner and his knowledge of what is correct.

It is significant that Studebaker vehicles predominate to so great an extent at every social gathering of note.

The Studebaker policy is directly responsible for this, producing only absolutely authentic types for different purposes and invariably adhering to the highest possible standards of elegance in equipment and finish. In the one shown, fidelity to this policy in design and workmanship makes it exactly the vehicle for its intended use. This is equally true of the fine Studebaker harness and accessories carried in stock at all Studebaker repositories for complete stable equipment.



Studebaker Bros. Mfg. Co., South Bend, Ind.

REPOSITORIES

NEW YORK CITY—Studebaker Bros. Co. of New York, Broadway and 48th Street, 36 Warren Street.

CHICAGO, ILL.—Studebaker Bros. Mfg. Co., 378 to 388 Wabash Avenue.

KANSAS CITY, MO.—Studebaker Bros. Mfg. Co., 13th and Hickory Streets.

SAN FRANCISCO, CAL.—Studebaker Bros. Co. of California, Market and 10th Streets.

PORTLAND, ORE.—Studebaker Bros. Co., Northwest, 330 to 336 East Morrison Street.

SEATTLE, WASH.—Studebaker Bros. Co., Northwest, 308 1st Avenue.

SALT LAKE CITY, UTAH—Studebaker Bros. Co. of Utah, 157 and 159 State Street.

DENVER, COLO.—Studebaker Bros. Mfg. Co., 15th and Blake Streets.

DALLAS, TEXAS—Studebaker Bros. Mfg. Co., 317 and 319 Elm Street.

A. DE LUZE & FILS

BORDEAUX



CLARETS
AND
SAUTERNES

SOLD BY

PARK & TILFORD, NEW YORK	JOHN WAGNER & SONS PHILADELPHIA
S. C. HERBST IMPORTING CO., MILWAUKEE	
GOLDBERG, BOWEN & CO., SAN FRANCISCO	

S. S. PIERCE CO., BOSTON
GENERAL AGENTS FOR THE UNITED STATES



Do You Know Who will be the next American Cardinal?

"The Next American Cardinal," in the October BROADWAY MAGAZINE, sets forth clearly who he will most likely be, and why, and gives an intimate sketch of this prominent American figure.

Why we need a greater Navy?

"Needed A Greater American Navy," in the October BROADWAY MAGAZINE, is one of the most authoritative articles on the American Navy which has ever been published. Read Admiral Coghlan's letter with regard to it in BROADWAY's editorial pages. The photographs for this article are the best Navy pictures of the year.

Why Gamblers always lose?

"The Game and the Gambler," in the October BROADWAY MAGAZINE, shows the inside workings of the big gambling houses in New York and other cities, points out the unvarying crookedness of their operations, and shows why nobody can win. This is a valuable article for every right-thinking citizen.

Which great city has the world's best "Rapid Transit?"

"Rapid Transit in Great Cities," in the October BROADWAY MAGAZINE, tells with authority what has been accomplished in the world's great cities in solving this vital problem, and is illustrated with new photographs.

Do You Like

Articles about Beautiful Women—Art Articles—
Stage Articles—Magnificent Pictures—Rich Humor?

"Beautiful Women in the South," "The New National Art Club," "Famous Pictures of Courtship," "Is the American Actor a Bad Actor?" a multitude of rich illustrations, fine humor, paragraphs about prominent people with many portraits, an article on "Work and Play in the Ghetto," Nine Short Stories and clever verse make this a star number of a magazine that has already won unrivaled place for fascinating originality.

Read
The New **BROADWAY**
MAGAZINE For
October
15c. a Copy—All News-Stands—\$1.50 a Year

If your dealer doesn't sell it, send us his name and address and we will mail you a sample copy free.

THE THEATRE MAGAZINE BOUND

Complete Year, 1906, \$5.00 a Copy

A handsome volume of over 400 pages, containing the 12 numbers issued during 1906 and beautifully bound in attractive green cloth.

A Book for Your Parlor-Table

12 colored plates, 1,500 engravings. Notable articles: portraits of actors and actresses, and scenes from all the plays produced during 1906.

The Handsomest Magazine Published

The most sumptuously illustrated, the most splendidly printed, full of anecdotes, reminiscences, and stories of stage-life.

In Uniform binding with the above volume is the complete

Year of The Theatre for 1901	Price, \$25.00
" " " 1902	18.00
" " " 1903	15.00
" " " 1904	10.00
" " " 1905	6.00

The magnificent colored covers which appear on each issue are all bound in the Yearly Volume

THE THEATRE MAGAZINE CO.
26 WEST THIRTY-THIRD STREET, NEW YORK

The American School of Playwriting

By Mail SEVENTH YEAR Monthly Payment

The advertising of this School has been practically confined, from its inception, to THE THEATRE MAGAZINE or the Dramatic Mirror. It has not been conducted on purely mercenary basis; its fundamental principle has been to teach and to teach thoroughly. It has succeeded from no outside influence, but from within, from students who communicate their knowledge of the benefits of the system pursued here to others. SEND FOR A CIRCULAR.

Many of you have been reading this advertisement this time, believing that this School is merely a commercial venture and has nothing new to offer. SEND FOR A CIRCULAR.

You still believe that Playwriting is not an art, that plays are written only by those who have been selected by God to write plays. He having given them "Instinct"; in other words, that Playwriting is not art and does not have to be learned. SEND FOR A CIRCULAR.

You still believe that the art of Playwriting can be fully learned from the few books that have been written on the subject, and you know perfectly well that the text book required by an electrician, a chemist, or what not is about a foot thick. You may discover that this School for the first time in all time, may furnish you the complete text-book, in the sheets, that you need, entirely independent of "The Technique of the Drama," published fifteen years ago. SEND FOR A CIRCULAR.

Has the School had successful students? SEND FOR A CIRCULAR.

If you have prejudices, they are not honest prejudice until after you investigate. SEND FOR A CIRCULAR.

We will read and analyze all your plays or "plays" if you become a student. SEND FOR A CIRCULAR. If you have been writing plays or "plays" for ten fifteen years, and believe that your failure to get accepted is because "managers don't read plays, and you still feel so gifted that you are sure that nobody could possibly teach you anything—DON'T SEND FOR A CIRCULAR.

IN ORDER TO GIVE YOU THE OPPORTUNITY OF SATISFYING YOURSELF as to the authority, efficiency and sincerity of the School, we will, on your remittance of \$10.00, send you the first month of the Course, in its regular order, from week to week; if at the end of the month you are dissatisfied, we will REFUND THE MONEY on the return of the sheets; if you are satisfied you will retain these sheets, make your payment for the second month and continue.

Circular Address:
W. T. PRICE, 1440 Broadway, New York City
("The Technique of the Drama," by W. T. Price, \$1.50)

Brentano's or as above.)



Be an Actor
or Actress

NO PROFESSION SO FASCINATING
AND PROFITABLE

I teach you thoroughly by mail, so you will be qualified to go at once on the stage. My course is complete and embraces every branch of knowledge necessary to become a successful actor. Some of the most famous actors on the American stage have taken my course. Send for my FREE beautifully illustrated book which explains thoroughly my method, also pictures scenes of plays, actors, and actresses, who have become efficient through my training—mailed FREE. Address

The Henry Dickson School of Acting 310 Auditorium, Chicago

PLAYS

Large List of New Professional and Amateur Plays, Vaudeville Sketches, Stage Monologues, New Minstrel Material, Jokes, Hand-Books, Operettas, Musical Pieces, Special Entertainments, Recitations, Dialogues, Speakers, Tableaux, Games, Drills, Wigs, Beards, Grease Paints and Other Make-up Goods. Catalogue Free. T. S. DENISON, Pub., Dep. 33, Chicago.



MUSICAL HANDBOOK FREE

Write me what musical instrument you are interested in and I will send you a copy. Contains descriptions and the lowest prices of 600 instruments and supplies of artistic musical quality. Also much valuable information. Our name for 45 years has been the standard PIANOS, VIOLINS, MANDOLINS, Band Instruments, Talking Machines, etc. Everything known in music is sold by us. Write today. LYON & HEALY, World's Largest Music House, 33 Adams St., Chicago.

THE EMPIRE STATE ENGRAVING COMPANY

190 WILLIAM STREET, NEW YORK
Telephone: 4635 Beekman

YOU EXERCISE YOUR OWN MIND WHEN YOU ASK FOR AN ADVERTISED ARTICLE

Therefore, insist on getting what you ask for when making a purchase. The dealer who substitutes relies on his ability to make you change your mind. He will give you what you ask for if you refuse a substitute. Substitute articles pay him a larger profit. That's why he tries to change your mind. When your mind is made up, keep it so by insisting on getting what you want.

ACCEPT NO SUBSTITUTES

been robbed by his cashier, proceeds un down his man by taking the defaulter's own life. A female detective from Lane's Agency, course, mistakes him for the real offender, and of these premises grow the usual complications for three acts of cross purposes. Truly Shat-t, as the detective who finally runs down Seath to the altar, acts with marked vivacity, while Georgia Lawrence, as an assertive maid, queraded as her mistress, is genuinely funny.

MAJESTIC. "THE OTHER HOUSE." Fanciful comedy in three acts by Harry and Edward Ulton. Produced August 30 with this cast: Rosalie, Gertrude Swiggett; Lucy Upton, Adelaide Jola; Bert Hardley, Martin G. Brown; Jabez Venny, William Humphreys; Judy Hake, Sarah McMicker; Katherine Florence; Harrison, Jack Dean; Daniel Finch, Richard Golden; Wm. Nicholl, Edwin Mordant; Inch, John Hughes; Fay Loft, Ruth Allen; Deffner, Liam Lawrence.

In "The Other House" the authors have succeeded in creating an admirable rôle for Richard Iden. It is that of a Yankee inventor who in a moment of despair in the face of poverty signs away his talents to a wealthy manufacturer, under the supposition that the latter is the devil whom he has just invoked. The misunderstanding in the simple, churchly inventor's mind leads to several amusing situations. The rôle is admirably vitalized into a quaint, lovable, humorous original personality, simple and credulous, yet touchingly truthful. A more subtle study of the typical high-minded Yankee the stage has not known in many seasons. As a character creation it is replete with light and shade. The play itself contains nothing else worthy of note outside this solitary minating personality in which pathos and humor are so cleverly blended. It is the necessary, conventional frame for a striking portrait. The plot is simple and unobtrusive. The remaining characters are mere shadows that flit in the background, and so throw into bold relief the one vital human being in the little tragi-farce of a small New England town. Without the talents of a Golden make plausible the inventor's belief in a supernatural evil power, able to assume human form at all, the comedy would resolve itself into sheer nonsense. If one is able to overlook this absurdity and place oneself in sympathetic touch with superstition for two hours, then some measure of enjoyment may be extracted from the whole. As a play, it is questionable pabulum, being neither flesh nor fowl. Character dominates plot, and the latter remains a hazy background. Mr. Golden is supported by an excellent company, including Katherine Florence and William Humphreys. A comedy part, that of a young house-old servant named Rosalie, bristling with sillyness and sillier business, and totally unnecessary to the action, might be omitted with profit.

GARRICK. "WHEN KNIGHTS WERE BOLD." Farce in three acts by Charles Marlow. Produced August 20 with this cast:

Sir Guy de Vere, Francis Wilson; Isaac Isaacson, George Irving; Hon. Charles Widdecombe, Augustus Uncan, Rev. Peter Pottleberry, D.D., Clarence Handley; Sir Brian Ballymore, Campbell Gollan; Witte, actor Benoit; Barker, Joseph Allen, Lady Rowena Eggington, Pauline Frederick; Lady Millicent Eggington, Anna Bruns; Lady Marjorie Eggington, Ruth Barry; Miss Isaacson, Margaret Gordon; Kate Pottleberry, Adelaine Wilson; Hon. Mrs. Waldegrave, Florence Mayne; Alice Barker, Elsa Garret.

No matter what his vehicle may be, Francis Wilson is always irresistibly funny. This comedian's gift for provoking honest laughter would make the fortune of any manager and playwright. From this viewpoint his value is incalculable, for people don't have to worry about the merits or demerits of the play. They go to see Wilson—that's all. "When Knights Were Bold" does not afford the actor as good opportunities for clever fooling as other pieces he has appeared in, but it answers the purpose. Reminiscent in its idea and treatment of one of last season's successes, "The Road to Yesterday," it is full of the tricks and comic situations that Mr. Wilson knows how to lay to perfection. Sir Guy de Vere, an up-to-date little English bounder whose tastes run to card-playing and horse-racing rather than to admiring the chivalrous exploits of his doughty ancestors, is pestered by his friends, who are constantly dinning into his ears his family's proud past. Sir Guy does not care a rap about his ancestors, and his lack of family pride disgusts Lady Rowena, a romantically inclined young woman who is betrothed to him. Incidentally, Lady Rowena is run after for her money by Sir Brian Ballymore, a titled adventurer. Sir Guy gets his feet wet and is put to bed, when he dreams he is actually living in the Middle Ages. The prototypes of the people he knew in modern life all appear and no end of droll complications arise out of this fanciful idea. Lady Rowena, a blood-thirsty maiden, urges him to fight a mortal duel with Sir Brian, and this combat in armor is one of the funniest scenes in the piece, which is played with spirit throughout and furnishes capital entertainment.

PALL MALL FAMOUS CIGARETTES



At your club -- or wherever
particular smokers congregate

A Shilling in London
A Quarter Here

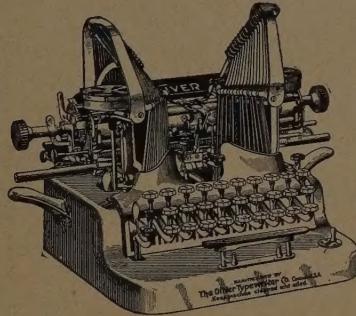
Oliver Leads the List!

The Ticker of Public Opinion Proves the
Oliver Typewriter a Gilt-Edge Investment

Pays Big Dividends in Satisfactory Service

Public Opinion is the "Tape and Ticker" that tells the story of the Oliver Typewriter's lead over all other writing machines.

The rapid rise of the Oliver in popular favor is shown by the tremendous volume of sales and the ever-increasing demand.



Investors in Oliver Typewriters all over the world are receiving enormous dividends.

These dividends are paid in the form of splendid service, which is just as good as gold.

Buy Olivers! Buy Olivers! Buy Olivers! That's the cry of men who are posted on the "inside" facts of the typewriter situation.

There's absolutely no speculation in buying Oliver Typewriters. The Oliver is worth over one hundred cents on the dollar—never "passes" a dividend, never suffers a "slump" and always leads the list.

Shrewd, far-sighted men—the Bulls and Bears of Business—are equipping their offices with Oliver Typewriters exclusively—

Because—

The OLIVER Typewriter

The Standard Visible Writer

has an efficiency of 100 per cent every day in the week and from one year's end to the other.

It's as simple as A B C, and complete from A to Z.

It meets the need for rapid work, with speed to spare.

It fits into any business groove as though it were built to order.

The Oliver Typewriter is original in design, perfect in construction, brilliant in performance.

It has overturned all typewriter traditions and precedents—broken all records in the typewriter world—set up a new standard of results.

Keep your eye on the OLIVER!

Sales Agents Wanted. We are enlarging our Sales Organization to take care of the heavy increase in business. Unusual inducements offered to young men of satisfactory qualifications. We invite correspondence.

The Oliver Typewriter Company, 21 Oliver Typewriter Building, Chicago

Theatrical Costumes

Specially adapted for STOCK COMPANY USE
On Easy Renting Terms

VAN HORN & SON, 121 N. 9th Street
PHILADELPHIA

FRITZ SHOULTZ & CO.

Fancy and Theatrical Costumes

Largest and Most Complete Stock in the U. S. We carry a full assortment of costumes for stock plays and comic operas and can supply theatrical and amateur costumes on short notice.

262 Wabash Avenue

Chicago, Ill.

THESE \$8.00 OPERA GLASSES AND \$6.00 CASH ARE YOURS

FOR THE TRYING



For 20 Subscriptions you can win these \$8.00
Opera Glasses and \$6.00 Cash

Pianos, Automobiles, Gasoline Launches, Boats, Cameras, Canoes, Kodaks, Typewriters, Jewelry, Silverware, Bicycles, Trip to Japan, Trip to Europe, Three Weeks' Vacation at the Greatest Pleasure Resort in the World. These are some of the prizes to be given away this season.

Not only is this one of the greatest Subscription Campaigns ever launched, but it also offers the richest harvest for Solicitors of Subscriptions, for the value of the prizes and the amount of the commissions are to be in keeping with the campaign we are waging.

THE METROPOLITAN MAGAZINE is launching the greatest Subscription Campaign ever inaugurated in the history of the publishing business. We are offering a wonderful series of valuable prizes and liberal commissions this season to representatives who secure subscriptions for the Metropolitan Magazine.

THE PRIZES ARE NOT COMPETITIVE

Address the **METROPOLITAN MAGAZINE**
DEPT. T. 3 WEST 29th STREET
NEW YORK

Mothers!
Mothers!!
Mothers!!!

Mrs. Winslow's Soothing Syrup

has been used for over SIXTY YEARS by MILLIONS OF MOTHERS for their CHILDREN while TEETHING, with PERFECT SUCCESS. IT SOOTHES the CHILD, SOFTENS the GUMS, ALLAYS all PAIN; CURES WIND COLIC, and is the best remedy for DIARRHEA. Sold by Druggists in every part of the world. Be sure and ask for "Mrs. Winslow's Soothing Syrup," and take no other kind. Twenty-five cts. a bottle.



PROGRAM CLOCKS

for automatically ringing bells at stated intervals are a great modern convenience. By their use any number of bells in any combination may be rung at any times desired during the day. Prentiss 60 day clocks are the only 60 day clocks manufactured in the world.

Also Electric, Synchronized, Watchman's and Frying-pan Clocks.

Send for Catalogue No. 627

THE PRENTISS CLOCK IMPROVEMENT CO., Dept. 62, 92 Chambers St., N.Y. City

BIOGRAPHY OF MAUDE ADAMS

1 vol. 8vo size. Beautifully bound in superior quality silk cloth, charmingly illustrated with 24 reproductions of photographs. SENT FREE with one year's subscription to THE THEATRE MAGAZINE. Write for particulars.

Hagan's Magnolia Balm,

A liquid preparation for face, neck, arms and hands. Makes the skin like you want it. Does it in a moment. Not sticky or greasy. It's harmless, clean, refreshing. Can't be detected. Use it morning, noon and night, Winter, Spring, Summer, Fall. Sample FREE. Lyon Mfg. Co. 60 S. Fifth St., Brooklyn, N.Y.

WEST END. Season of grand opera in English under the direction of Mr. Van den Berg. Opened August 31 with Flotow's "MARTHA" with this cast:

Lady Harriet Durham, Pauline Perry, Almeda Nancy, Jennie Linden; Sir Tristram Mickleford, J. Cassavant; Lionel, Geo. Tallman, Edward White Plunkett, William Schuster, R. H. Perkins; Sheri Richmond, William Welsh; Molly Pitt, Juliet Ross, Polly Smith, Katherine Naeff; Betsy Witt, Ella Man; Farmer, F. C. Chapman; His Wife, Jane L.

A new régime has been inaugurated at West End Theatre. This comfortable little playhouse, sometime the home of melodrama, as the stage for burlesque, has been converted an opera house, and announces among its productions works ranging from "Erminie" and "Robin Hood" to "Tannhäuser" and "Lucia di Lammermoor." Whether an audience accustomed to stimulus of the thrillers or hungering for jokes of "The Rays" will sit contentedly through the presentation of "Lohengrin," remains to be seen. The opening night, if one may judge a thing by that uncertain period, would argue a prosperous season, for the crowded house was most hearty in appreciation of Flotow's opera "Martha," presented to them for the first time in English. Good music is always good music, and does not require a Broadway audience to recognize its merits. This, with an average of fine voices and attractive staging, may bring the more serious works into popular favor. As yet the choruses are not in harmony and there is a deplorable "playing to the gallery," by introducing burlesque situations into quiet moments. Miss Pauline Perry has an unusually sweet voice and a dignity and reserve in acting that could well be followed by other members of the company. Later productions have been "Rigoletto" and "Troilus and Cressida." The experiment of giving the best operas in English will be watched with interest.

BROADWAY. "THE ROGERS BROTHERS IN PANAMA." Musical play. Book by Messrs. Sylvester Maguire and Aaron Hoffman; score by Mr. Max Hoffman; lyrics by Mr. Edward Madden.

The appearance of the dialect German comedians in a new offering usually reveals mere change of *locale* and a new setting as a basis on which to build inconsequential wit and harmless horseplay. The Rogers Brothers are invariably just themselves in whatever clime. Panama seems to afford them ample opportunity for humor, though at times somewhat strained. Still they continue to meet with undoubted favor, as every sally is greeted with shrieks of merriment more genuine and spontaneous than the wit itself. It is irrelevant, then, to carp. Panama gives them opportunity as well for a bewitching setting, which the producers have taken advantage of. Both scenery and costumes are artistically adequate. While it is historically doubtful whether a bull fight ever actually occurred on the famous isthmus, nevertheless by dramatic license a bull fighting scene is introduced, with the comedian as matadores. It is a moment of original fun making which makes a direct appeal to simple minds. The scene is good, and might by the application of a little thought be developed into a truly humorous situation. While the attempt to seize or analyze the plot in which the funnakin hinges leaves one only amazed and bewildered, the lyrics on the other hand have merit, and for the most part the music is above the average. There are several conspicuously good numbers with the warmth and seductive swing of sunlit lands within their measures. The comedians are ably supported by a good cast. The Hengle Sisters lend atmosphere by neatly executed Spanish dances. Miss Marion Stanley, pleasing both in voice and personality, lends a note of charming dignity to the performance. Alfred Hickman also succeeds in suggesting sanity and poise in the midst of a hurricane of irrational but successful nonsense.

GREAT BEAR SPRING WATER.
"Its Purity has made it famous."

Ahead of All Competitors

DETROIT, Mich., September 1, 1907.
To the Editor of THE THEATRE MAGAZINE:

I wish to congratulate you upon the typographical, pictorial and editorial excellence of your publication. It is so far ahead of anything else devoted to the stage, and its editorial conduct is so consistently in the direction of uplifting the stage and inspiring better dramatic standards, that everyone interested in such matters should be a reader and loyal supporter. Being a life-long newspaper man, I know the value and stimulating effect of a sincere word of praise when one is making a conscientious effort to do good, effective work along any line. More power to you and your peerless publication.

Fraternally yours,
BYRON B. SCHERMERHORN.

The problem of shaving has always been a troublesome one with most men. Those who depend on the barber find it expensive—a waste of time and disagreeable in many ways—without taking into account the danger of infection from unsanitary conditions.

This little razor, "The Gillette," has solved the problem for all time.

There is no reason why every man should not shave himself.

The difficulties have all been overcome by the "Gillette."

It requires no stropping or honing, is always sharp and in perfect condition. Its adjustment is positive and its work is perfect.

The blades are so inexpensive that they can be thrown away when dulled.

Ask your dealer for the "Gillette" today, and "shave yourself" with ease, comfort and economy.

The Gillette Safety Razor consists of triple silver plated holder—12 double-edged blades, packed in velvet lined leather case. Price \$5.00. Combination Sets from \$6.50 to \$50.00.

Sold by leading Jewelry, Drug, Cutlery and Hardware dealers. Ask for the "GILLETTE" and our interesting booklet.

Refuse all substitutes and write today for special free trial offer.

GILLETTE SALES COMPANY

281 Times Building

NEW YORK CITY

Gillette Safety Razor

NO STROPPING NO HONING





LOOK FOR THIS
TRADE-MARK
ON EVERY PAIR



LOOK FOR THIS
TRADE-MARK
ON EVERY PAIR

Lord & Taylor *Wholesale Distributors*

"ONYX" HOSIERY

Provides the full measure of satisfaction which the experienced purchaser demands—with the comforting assurance that every hosiery requisite can be easily supplied in the "ONYX" brand—designs—fabrics—styles of highest quality.

These inspire confidence which means the selection of "ONYX"
Hose for all future occasions. Sold at all leading shops.

Broadway

New York